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# ENCYCLOPEDIA OF PHILADELPHIA



BY  
JOSEPH JACKSON  
AUTHOR OF "MARKET STREET,"  
"AMERICAN COLONIAL ARCHITECTURE," Etc.

VOL. IV  
OLD      ZOOLOGICAL  
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# ENCYCLOPEDIA of PHILADELPHIA

## VOLUME IV

OLD PINE STREET (THIRD) PRESBYTERIAN CHURCH—This is the oldest Presbyterian Church edifice in Philadelphia. The congregation was founded at a meeting held in the First Church, then on Market Street, on June 4, 1765. The Second Church was asked to join in the establishment of the Third, but its congregation declined. In February, 1768, the church building at Fourth and Pine Streets was completed. During the British occupation of the city the edifice was almost wrecked, and the graves in the churchyard were dug up. Old Pine Street has had many notable names connected with it, and for many years the remains of David Rittenhouse were buried in its yard. In 1837, the building was altered to its present appearance. In 1905, the Rev. Dr. Hughes O. Gibbons, the eighth pastor of the church, wrote: "A History of Old Pine Street."

OLD ST. GEORGE'S (METHODIST) CHURCH—See JOSEPH PILMORE; ST. GEORGE'S.

OLD ST. JOSEPH'S (CATHOLIC) CHURCH—See CATHOLIC CHURCH IN PHILADELPHIA.

OLD SWEDES CHURCH, GLORIA DEI—Swanson Street, south of Christian. Oldest church edifice in Philadelphia, the building dating from 1698–1700. It stands on the site of the first Swedish Lutheran Church in Philadelphia, and for 130 years was in charge of ministers sent from Sweden. In 1843, it was united to the communion of the Protestant Episcopal Church. The venerable structure is built of red and black bricks. Its dimensions are 30 by 60 feet. In 1846, a gallery was erected on three sides and windows cut into the front walls.

The original church on this site was a block-house, with loop-holes in its walls of logs. It was erected in 1669. It is said that the present ancient edifice also was originally provided with loop-holes for defence, should it become necessary. The first clergyman who preached in the original log church was the Rev. Jacobus Fabritius, who conducted the first service, preaching in Dutch, on Trinity Sunday, 1677. A church had been ordered built in Wiccaco, as this part of the present city then was known, in 1675, but instead of building, the settlers altered the weather-beaten block-house for the purposes of a church. While Fabritius preached in Dutch, it is said the majority of the Swedes understood that language. Fabritius found his congregation poor, and, after William Penn became proprietor of the Province, the Dutch clergyman requested the Council to permit him to open a tavern. This was refused, and he is said to

have assisted his paltry income by selling smoked shad. He is said to have died about 1691. The Swedes appealed to Sweden to send them a Swedish (Lutheran) clergyman. In 1697, three missionaries, who brought with them a supply of Bibles and hymnals, arrived. The first of the party to arrive in Wiccaco was the Rev. Eric Biork, who soon began the erection of the present edifice. It was begun May 28, 1698. Until the Revolution, the ministers of the congregation came to them from Sweden. The last of these was the Rev. Nicholas Collin, who died in 1831. He had been sent here in 1770.

[Biblio.—J. T. Scharf and Thompson Westcott's "Hist. of Phila." (1884), Vol. II, pp. 1229-1241.]

"OLIVER OLDSCHOOL"—The fictitious name under which Joseph Dennie (*q. v.*) edited the *Port Folio*. The fictitious name was continued by Dennie's successors.

OLNEY—A section in the 42nd Ward at the intersection of Olney Road and Old Second Street, or Bustleton and Smithfield Turnpike, south of McCartersville.

OMNIBUSES—In the early days of the city distances were not so great that walking would not suffice to cover them. Then, too, time was not so valuable as it later became, consequently, nearly everybody walked. The rich had their carriages; Stephen Girard had his chaise, which still is preserved in Girard College. If one had a long distance to cover a coach was hired, or, many persons rode horses. In those days many persons walked what today would be regarded as long distances, but as the people were unaccustomed to modern conveniences, the walks caused no comment. The Omnibus was the first cheap means of conveyance the city enjoyed, and when introduced it was not successful. It required a year or two to make it popular and profitable.



METAL BUS TICKETS USED ABOUT 1845  
Showing Obverse of One Line and Reverse of Another

While we are told that Paris had omnibuses before the City of Philadelphia was founded, the fact is that the omnibus was not seen in London until 1829,



and it was not until 1831 that James Boxall, who kept an inn at the Upper Ferry Bridge, Fairmount, bought and drove the first bus in Philadelphia. He advertised his novelty in the daily newspapers, and on December 7th of that year began to operate his single omnibus between The Merchant's Coffee House, on Second Street and Schuylkill Seventh (Sixteenth) and Chestnut Streets, every hour. The fare was ten cents or twelve tickets for a dollar. He announced that he had "been requested by several gentlemen to run an hourly stage for the accommodation of the inhabitants of Chestnut Street, to and from the lower part of the city and begged to inform the citizens generally that he had provided a superior new coach, harness and good horses, for that purpose." Mr. Boxall added that "comfort, warmth and neatness have in every respect been peculiarly studied."

The Boxall coach resembled the original American stage coach. It had about four or six seats running from side to side and was well set up on its wheels, showing a broad back. It was painted a rich, dark green color, and access was obtained by iron steps at the side. It was called "Boxall's Accommodation," and bore upon the back, in gilt letters, "Fairmount Observatory," in allusion to a request from the American Philosophical Society, which at that time was being urged for an Astronomical Observatory at Fairmount. The observatory never was built. It is surmised that the "warmth" promised riders in Boxall's Accommodation was provided by means of straw, spread nearly knee-deep on the floor of the coach. Boxall's bus was in operation daily, except Sunday, from 8:30 in the morning, until 5 in the afternoon, and evidently was not designed for the working-class. Boxall's experiment soon proved to be a failure.

On June 1, 1833, the first successful omnibus line here was put into operation. James Reesides & Company, who were agents for the general post-office and contractors for the United States mail, began a line of buses between the Merchant's Coffee House, at Second and Walnut Streets, and the Schuylkill River. The service was approved, and additional buses were added to the line within a few weeks. The first of these buses was named "Jim Crow," after Thomas D. Rice, the famous creator of that minstrel character, whose picture, as Jim Crow, ornamented the sides of the omnibus. The name was changed afterwards to "Cinderella." Not long afterward a line was started from the Old Navy Yard to Kensington, by way of Second Street. The fare was twelve and a half cents. This line was started by Edward Deschamps who died not long afterward, and his widow continued the business, marrying Joseph Glenat, a Frenchman, who had been in partnership with Deschamps. The line became known as the line of Deschamps & Glenat, and finally, as Glenat's. By that time many routes were covered by Glenat's buses.

Not long after the Philadelphians became familiar with the advantages of bus travel over pedestrianism, they began to agitate for additional lines of communication. As a consequence the number of bus lines increased rapidly. In 1850, the following omnibus lines started from the Merchants' Exchange, at Third and Dock Streets: Three lines to Fairmount by way of Chestnut Street and

Schuylkill Seventh, Third and Arch and Third and Vine Streets; two lines to Girard College, by way of Chestnut and Thirteenth and Tenth, Coates (Fairmount Ave.) and Poplar Streets; to Hamilton Village (West Philadelphia) by way of Third and Market Streets; Kensington, by way of Third Street and Germantown Avenue; Richmond and Kensington by way of Second, Beach and Green Streets; Moyamensing Prison, by way of Chestnut and Eighth Streets; Navy Yard, by way of Second; Norristown Railroad, by way of Chestnut; Sixth and Poplar Streets; Schuylkill Fifth Street (Eighteenth), by way of Walnut Street; South Street Ferry, by way of Third and Spruce Streets; Yellow Cottage, by way of Fourth Street.

In those days such streets as were paved were paved with cobblestones; and when it is remembered that pneumatic tires were yet to be invented, some idea of the comfort enjoyed by passengers in the rumbling horse-drawn omnibuses, may be imagined. The buses had no conductors. The passenger on entering was expected to pay his fare to the driver through a hole in the roof. When the passenger desired to alight, he pulled a cord, the driver released the door and stopped the vehicle.

The rate of fare (in 1850) was six and one-quarter cents, excepting on the line to South Street Ferry, which was so short that only three cents was charged. In 1852, nearly all of the omnibus lines in Philadelphia were operating on a three-cent fare. The buses ran at intervals of from five to fifteen minutes, the former being the schedule of the South Street Ferry and Richmond lines, and the latter time for Kensington and the Yellow Cottage buses. To West Philadelphia a bus ran every twelve minutes, and the average was a bus every seven and a half minutes. Some of the bus lines sold tickets—little brass pieces stamped with a bus on one side, and the streets traversed by the line, on the other. The buses constantly increased in number until 1857, when the city passenger railways were introduced. These horse-car lines quickly caused the buses to become obsolete.

From about 1860 until 1880, when Peter Herdic's (*q. v.*) coaches began operation on Broad and Market Streets, Philadelphia was free from omnibuses. Herdic's vehicles continued for about four years. In 1890, large, double-deck buses, drawn by three horses, were introduced on Broad Street, but the work on the granite paved street proved to be too hard on the horses, and the buses were withdrawn after a few years. After Broad Street was repaved with sheet asphalt in 1892, The Omnibus Company General established a line of similar buses, hauled by three horses, and these continued in operation until about 1899, when they, too, were discontinued. The buses were of a type which proved to be too heavy, when loaded, for even three horses. From that period until 1924, Philadelphia had no bus lines. In the year mentioned the Philadelphia Rural Transportation Company, a subsidiary of the Philadelphia Rapid Transit Company, began to operate double-deck automobile buses on Broad Street and from Broad and Locust Streets to the end of Walnut Street in West Philadelphia.—See TRANSPORTATION; DUMMIES; "JITNEYS".



ONRUST—The yacht in which Captain Hendrickson (1613) explored the Delaware River, up to the mouth of the Schuylkill. He was in the service of the Dutch East India Company, acting under Captain Mey. Onrust means Restless.—See DELAWARE RIVER.

OPERA IN PHILADELPHIA—The first opera heard in Philadelphia was Gay's "Beggar's Opera," which was produced by David Douglass's Company in the first theatre in Southwark, on August 24, 1759. The playhouse was known as the Theatre on Society Hill, and stood at the southwest corner of Vernon and South Streets.—See THEATRES. According to modern standards the "Beggar's Opera" was not an opera, but a rather broad burlesque and satire, with a large number of lyrics, the music for which was not original, but adapted from popular airs by Dr. J. C. Pepusch, who also composed the overture. Designed by its author and composer to satirize the Italian Opera as then produced, the work delighted the populace because of its simple lyrics and the humor of the piece itself. In this city, of course, its mockery of Italian Opera was entirely lost upon the audience. Two weeks before "The Beggar's Opera" was performed here, Douglass put on Nathaniel Lee's tragedy, "Theodosius," which contained considerable incidental music composed by Henry Purcell. It, also, really had no claim to be considered as an opera, according to the modern understanding of the term, but it supplied a longing for music, which in those days was not often satisfied.

Isaac Bickerstaff's comic opera, "The Padlock," which had been the sensation of the London Season in 1768, was first performed here in the Southwark Theatre on the opening bill of the season, November 8, 1769. The Philadelphia audience was much delighted with Bickerstaff's comic operas, which today would receive scant notice. On March 19, 1767, at the Southwark, Bickerstaff's comic opera, "Love in a Village," received its American premier. The *Pennsylvania Gazette* commended the performance, observing that the opera "was done here beyond expectation. Miss Wainwright as Rosetta is a very good singer and her action exceeds the famous Miss Brent; Mr. Hallam exceeds everything in the character of Hodge, and Mr. Wools almost equals Beard in Hawthorn." Many of Bickerstaff's comic operas remained for years stock pieces in the early Philadelphia theatres.

Even more prolific in writing comic operas, was John O'Keefe, many of whose pieces were performed here after the Revolution, for he did not begin to write until 1778. "The Dead Alive," "The Poor Soldier," were popular pieces in Philadelphia, and O'Keefe's farces and comedies were perhaps even better known here. These early comic operas consisted of slight plots, comic dialogue, with the action frequently broken by a song or a duet. The pieces were always short and used principally as afterpieces in the theatre. "The Dead Alive" was first heard here at the Southwark, February 19, 1790; and "The Poor Soldier" produced here first at The Northern Liberties Theatre, August 22, 1791, by the Kenna family.

All of these were English ballad operas. "Love in a Village" had music by Dr. Arne; that for "The Poor Soldier" was composed by Shield. Mrs. Susanna Rowson's play, "Slaves in Algiers," which was an original production, really was a ballad opera, and received its first presentation at the Chestnut Street Theatre, June 30, 1794. The musical numbers most probably were composed by Alexander Reinagle.—See MUSIC IN PHILADELPHIA.

That was the first season at the New Chestnut Street House, and as it had Alexander Reinagle, a trained musician and composer, for one of its managers, Philadelphians heard more operas—such as they were—than ever before. The season was opened February 17, 1794, with O'Keefe's comic opera, "The Castle of Andalusia," for which the celebrated Dr. Arnold, who was grandfather of the mother of Edgar Allan Poe, composed the music. Other comic operas given during this season at the Chestnut Street Theatre were: "Rosina," by Mrs. Frances Brooke; "The Poor Soldier," "Love in a Village," "Highland Reel," "Peeping Tom of Coventry," all by O'Keefe; "Maid of the Mill" and "Lionel and Clarissa," by Bickerstaff; "The Waterman," by Charles Dibdin; "The Woodman," by Henry Bate Dudley; and "Robin Hood," by Leonard MacNally, with music by Shield.

Some of these dozen operas were heard more than once. The season was from February 17th to July 18th, and performances were given three nights a week. While these slight comic operas, or ballad operas, were all of them short pieces, and unimportant musically, they were a decided treat to music-loving Philadelphians, who never before had had opportunity to hear so many musical plays in a single season.

In selecting his company in England, Wignell made a point of engaging some singers, all of them performers who had gained reputations either on the London stage or in Vauxhall. Among these singers were: John Darley, favorite at Covent Garden; Mrs. Oldmixon, who as Miss George was called "The Siren of Vauxhall," but who had sung at Drury Lane; George Marshall, who had been a popular singing actor at Covent Garden, and his wife, who as Mrs. Webb, who had sung at the Haymarket Theatre; Mrs. Thomas Warrell, who was known to audiences in London and Bath as a capable singer; Miss Broadhurst, who was the youngest of the company, and regarded as the possessor of a pleasing and flexible voice, but it is said she was deficient in personal beauty and never developed into a great actress.

While these singers undoubtedly were the best professional artists in the country at the time, none of them was a distinguished vocalist from a twentieth century viewpoint. They gave pleasing, trifling comic operas, but grand opera had yet to be heard in the United States. That experience was denied Philadelphians for more than a quarter of a century.

William B. Wood, who was a manager of the Chestnut Street Theatre from 1810 to 1828, has left some observations on the failure of operatic pieces to bring money into the box-office. In his volume of "Personal Recollections," "Wignell's latest conviction—and time since his death has confirmed its truth," comments Wood, "was, that no theatre can properly do justice to opera, comedy,



and tragedy, in our limited audiences. It does, undoubtedly, often increase gross receipts, and these are all the public judge from. But this is a matter of balance of receipts and expenditures; and our books have constantly proved that the extra expenditure for a large chorus force, additional performers, and band, added to the enormous demands of the principal singers, render a profit scarcely within probability. To show how badly the union of the two entertainments affected the manager, Mr. Wignell used to refer in later times the advocates of the junction to his book of receipts, which presented such contrasts as: 'Love in a Village,' 'Robin Hood,' or 'Artaxerxes'—all musical dramas—performed to an audience of one hundred to one hundred and fifty dollars; while 'The Revenge,' 'Romeo and Juliet,' 'Alexander,' or almost any other tragedy seldom fell below a receipt of from five hundred to seven hundred dollars. I myself remember to listening to one of the best operas, well sung, which yielded a receipt of only forty dollars."

These remarks will explain the slowness of opera to become firmly imbedded in this city. It not only did not pay, but always showed a financial loss and there were no contributors to a guarantee fund in those days. It was not that Philadelphia was indifferent to good music, but the votaries of the Muse were not sufficiently numerous to make opera succeed. It was a new country, and culture was acquired slowly.

Benjamin Carr, who had established himself in Philadelphia in 1793, wrote incidental music for "The Spanish Barber," which was an adaptation of Beaumarchais' "Barber of Seville." It was played with this musical setting in the Chestnut Street Theatre, July 7, 1794. It is not to be confused with Rossini's "Il Barbiere," which was first heard here at the Walnut in March 1822. Carr has the distinction of having composed the first American opera. This was William Dunlap's "The Archers; or The Mountaineers of Switzerland," played at the Chestnut Street Theatre on April 18, 1796, and at the John Street Theatre, New York, on the same evening. As Dunlap was connected with the New York Theatre, perhaps the production in that city should be credited as the premier. The composer, however, was a resident of Philadelphia, and consequently honors are even. The occasion was the first in this country when a new play was performed simultaneously in two cities.

The first fine vocalist heard here was Charles Incledon, whom Wemyss described as "one of the best tenor singers and worst actors belonging to the London Stage." He was the nearest approach to an opera singer this city had heard, and during an engagement as a star at the Chestnut Street Theatre, in December, 1817, he appeared in seven comic operas, almost all of them more or less familiar here, such as "The Poor Soldier," "Rosina," and "Love in a Village." He drew large audiences, but probably did not refute Wignell's assertion on the cost of operatic entertainments, because, as a star, he received a large part of the receipts, which amounted to an average of \$903 for eight performances.

John Howard Payne's comic opera, "Clari; or The Maid of Milan," was first heard in this country at the City Theatre, formerly the Prune Street Theatre,

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CHESNUT STREET.**

**FRENCH OPERA.**

OF THE  
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*LAST NIGHT BUT ONE: 1827*

**Friday evening, Sept. 30,**

Will be presented the celebrated Opera in 3 acts, called *Le*

**MACON.**

**THE MASON.**

Roger, Macon, .....	M. LETELLIER.	Irma, jeune Grecque ....	Mlle. St. CLAIR.
Baptiste, son valet, .....	VICTORIN.	Hector, le fils de Roger .....	DEBROUET.
Louis de Melville, .....	DESCHAMPS.	Mlle. Hector, sa sœur ....	MILON.
Ulrich, le Rocco des Turcs ..	PRIVAT.	Zobrie, compagne d'Irma, ..	LOUISE.
Henri, l'ambassadeur, .....	THEODORE.		

The Entertainments to conclude with the celebrated Opera, in one act, called

**LE BOUFFE  
ET LE  
TAILLEUR.**

BY ST. JUST AND ARMAND GOUTIER—MUSIC BY CAFFARE.

Covent, chanteur Italien, .....	M. PRIVAT.
Baptiste, son valet, .....	VICTORIN.
Macon, maître à l'œuvre, .....	ALFRED.
Catherine, sa fille, .....	Mlle. MILON.

Places may be secured at the Box Office, on application from 10 o'clock  
A. M. to 2 o'clock, P. M.  
Doors open at 6 o'clock—Curtain will rise at 7 o'clock.  
Boxes, \$1; Pit, 75 cents; Gallery, 25 cents.

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which stood on the site of 518 Locust Street, on October 29, 1823. While the piece was of little importance, one ballad in it has become a classic, "Home, Sweet Home." When first sung here it seems to have been well received because it was repeated twice during the short season of the City Theatre.

There does not seem to be any agreement among writers on the subject as to when the first grand opera was sung in Philadelphia. Armstrong (*infra*) asserts that "Der Freischutz" was the first grand opera heard here, and correctly gives the place and date, as the Chestnut Street Theatre, March 18, 1825. On the other hand, Curtis (*infra*) states that "Don Giovanni" was the first, and that it was sung at the Chestnut, December 26, 1818, which certainly is incorrect so far as the date. However, Rossini's "Barber of Seville" was heard here for the first time on March 1, 1822, at the Walnut Street Theatre, then temporarily under the management of Warren and Wood. T. Phillips, an English singer, was the star. He had been heard here in opera in 1818. It was on his second visit to this country. It is said of him, "That to a fine personal appearance he added considerable merit as an actor; his voice was unrivalled for sweetness, he articulated distinctly, and sung with more feeling and expression than any other male vocalist who had been heard here, Incledon only excepted." Mr. Phillips, who died in a railway accident in England in 1841, was an operatic singer in Dublin before he went to England in 1809 to sing at Drury Lane.

In 1825, New York had its first season of Italian Opera, when Manuel Garcia brought his troupe to this country. He evidently appeared before his time, because he did not venture to come to Philadelphia. Many music lovers of this city made the journey to New York especially to hear opera, and after Garcia left for Mexico, one of his finest vocalists, his daughter Marie, who had married M. Malibran, a French merchant, who soon afterwards failed in business, came to this city and was heard in concerts. She was only eighteen but already was acclaimed one of the greatest operatic artists of her time.

A French opera company, from New Orleans, played a season of opera here at the Chestnut Street Theatre in the autumn of 1827, and returned for other seasons in 1828, 1829 and 1830. In 1831, a short season of opera in English was given at the Walnut Street Theatre. Philadelphia had to wait until 1833 before it enjoyed Italian opera. In January of that year the Montresor Troupe took the Chestnut Street Theatre, opening it as the "Italian Opera House, late Chestnut Street Theatre." While the company was here it gave the oratorio of "Moses in Egypt," at Musical Fund Hall (February, 1833).

By this time opera was beginning to get a hold of the public in this country. There was not an over production of it, but French troupes, English singers, and Italian companies were becoming familiar. Among the English singers were Mr. and Mrs. Joseph Wood, the latter having made her reputation as Miss Paton in England. They first appeared at the Chestnut Street Theatre, October 7, 1833.

On June 4, 1845, William Henry Fry's opera, "Leonora," was sung at the Chestnut Street Theatre, by a troupe headed by Mr. and Mrs. Edward Sequin.

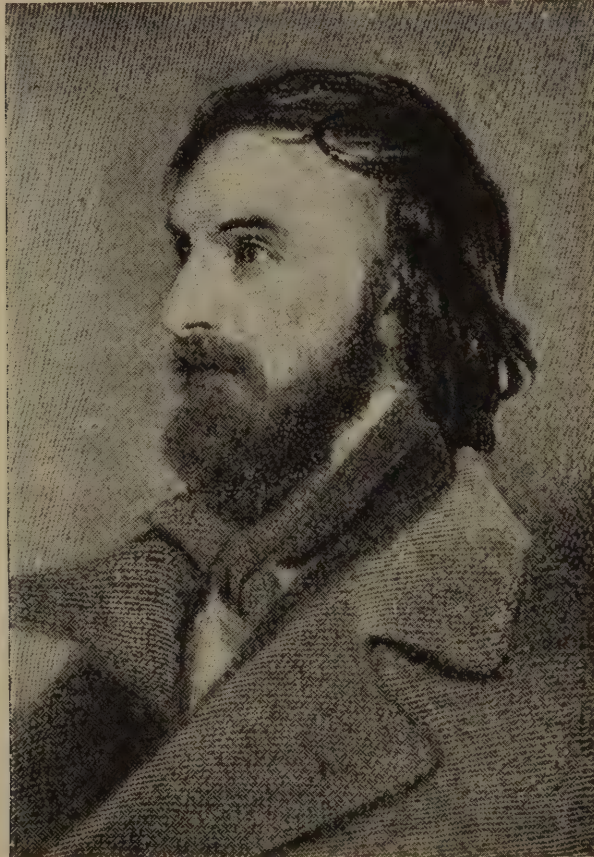


This was a historic performance for it marked the production of the "first American work worthy to be called opera." The book had been written by the composer's brother, Joseph R. Fry, who had taken his story from Bulwer's play, "The Lady of Lyons." The cast of this first American grand opera was:

<i>Leonora</i> . . . . .	MRS. ANNE SEQUIN
<i>Mariana</i> . . . . .	EMMA INCE
<i>Montalvo</i> . . . . .	JOHN J. FRAZER
<i>Julio</i> . . . . .	PETER RICHINGS
<i>Alferez</i> . . . . .	MR. BRUNTON

Conductor, A. SCHMIDT

The opera was favorably received, and was repeated nightly until June 17th. On July 1st, when the opera, "Norma," which had been translated by Joseph Fry, and adapted to the original music by Bellini "by a gentleman of this city"



WILLIAM HENRY FRY  
Composer of "Leonora," the First American Grand Opera

(W. H. Fry), Mrs. Sequin, who had been the prima donna in the production of "Leonora," was ceremoniously presented with a piece of silver plate "by request of the committee of citizens who had subscribed to this Testimonial of Respect as a mark of approbation for her exertions and brilliant success."

William Henry Fry (1815-1864), composer, music critic and journalist, was born in Philadelphia, where later his father, William Fry, published *The National Gazette*. He was educated at Mount St. Mary's College, Emmitsburg, Md., and early studied music. He was only fourteen when his first overture was composed. When he was twenty, the Philadelphia Philharmonic Society performed one of his later overtures. He was twenty-four when he entered his father's newspaper establishment to become a journalist, and in 1844, he was editor of the *Philadelphia Public Ledger*. In 1846, he went to Europe as correspondent for several American newspapers, and in 1852 returned becoming an editorial writer and music critic on the *New York Tribune*. He wrote four symphonies, which were performed by Jullien's Orchestra, in 1853; and a number of songs and some chamber music. In 1855, he composed a Stabat Mater and his last work was an opera, "Notre Dame de Paris." Neither of his operas were regarded as brilliant works and his brother's librettos were looked upon as uninteresting. Fry died at Santa Cruz. There was a great deal of good music in his works, which, so far as his operas were concerned, was said to have been reflective of French and Italian models. "Leonora," however, produced something of a sensation when it was first produced, and Wemyss, the manager of the Chestnut Street Theatre at the time, declared that if it had been originally produced in New York, "the whole of the United States would have teemed with praises." "Leonora" was amply produced, with an orchestra of fifty pieces, a chorus of seventy voices, and new scenery.

By this time Philadelphia had become opera conscious. Many of the operatic successes of Europe had been heard here, some of the leading singers of the time were not strangers in this city, and French opera troupes and Italian opera companies were more or less annual visitors, and yet the city was yet to have its real home of grand opera. The Chestnut Street Theatre was regarded as unsuited although it was virtually as large as Covent Garden Theatre, in London, and in 1855 the building was demolished because it no longer was a financial success owing to the increase in the number of playhouses in Philadelphia. Almost immediately after its removal, which was not regarded with sadness, efforts were begun to build a great opera house, and in 1857, the American Academy of Music (*q. v.*) was opened and was immediately an important influence in establishing grand opera in this city.

In 1907, there was a belief that the Academy of Music had outlived its usefulness, and Oscar Hammerstein came to Philadelphia to demonstrate what grand opera was, and what a grand opera house should be. He erected the Metropolitan Opera House at the southwest corner of Broad and Poplar Streets, where the mansion of Charles J. O'Harah for years had been a landmark. The "Sacred Line" of Market Street was crossed with impunity by Mr. Hammer-

stein, who courageously had no fear of the superstition, and on November 17, 1908, he opened the Metropolitan with his own company with the opera "Carmen." The opera seasons at the Metropolitan only lasted two years, for the Philadelphia opera goers were loyal to the Metropolitan Opera Company, of New York, and it was explained that there was no hope for two seasons of grand opera in one winter.

One of the most remarkable runs of grand opera in this city was given at the Grand Opera House, southwest corner of Broad Street and Montgomery Avenue, where Gustav Hinrichs opened with his reorganized National Opera Company on April 9, 1888, when "Tannhaeuser" was sung. For eight seasons grand opera was heard there, night after night, during the summers until 1896. They were adequately presented, and at modest prices. There was sung for the first time in America, "Cavalleria Rusticana," "L'Amico Fritz," "Sigurd," "The Pearl Fishers," "Hansel and Gretel," and "Manon Lescaut." The latter was the first work of Puccini to be heard in this country.—See ACADEMY OF MUSIC; MUSIC IN PHILADELPHIA.

During the last dozen years Philadelphia has witnessed the formation of several local grand opera organizations. There have been formed The Civic Opera Company, which was designed to be partly subsidized by the city, but legal technicalities prevented this, so the company finally, after seven seasons, was disbanded. It made history, however, presenting for the first time in America Richard Strauss's "Fenensnot," and his "Adriadne auf Naxos." Alexander Smalens was the conductor.

The Pennsylvania Grand Opera Company organized a few years later by the brothers Pelosi, Francesco and Dr. Michael, but it lasted only a few years.

The Philadelphia Grand Opera Company was organized in 1926 by William C. Hammer, who was backed by The Philadelphia Grand Opera Association. A few years ago it became an affiliation of the Curtis Institute of Music, and continues to be an important factor. During the 1931-32 season it produced several novelties heard in this country for the first time, among them Alban Berg's modernistic opera, "Wozzeck," which critics declared violated every operatic tradition, and is "absolutely freed from the bonds of tonality." It was given at the Metropolitan Opera House, March 19, 1931, and marked Leopold Stokowski's first appearance as an operatic conductor.

[Biblio.—W. G. Armstrong, "A Record of the Opera in Philadelphia" (1884); John Curtis, "A Century of Grand Opera in Philadelphia," a summary read before the Hist. Society of Penna., Jan. 12, 1920, and published in *The Pennsylvania Mag. of Hist. and Biog.*, March, 1920. Mr. Curtis left the manuscript of a complete history of Opera in Phila., but unfortunately it has not yet been published. Samuel L. Lacier, "Musical Phila.," a series of illuminating articles in *Philadelphia Public Ledger*, Aug. 17 to 22, 1931; William B. Wood, "Personal Recollections of the Stage" (1855); F. C. Wemyss, "Twenty-Six Years of the Life of an Actor and Manager" (N. Y., 1847).]

ORCHESTRAS—Probably more than any other city in the Colonies, Philadelphia was regarded as the musical center. That may not be a claim likely



to stiffen local pride, because there was very little real music to be heard in this country in the days before the middle of the eighteenth century. However, this city contributed the lion's share of such music as there was. The first orchestras were the small groups of musicians needed in the theatre, where sundry ballad operas, and occasional songs were sung. None of these were ambitious, although at the time they must have given the impression of advancing taste and culture.

When the tragedy, "Theodosius," was performed here at the Theatre on Society Hill, Southwark, August 10, 1759, all the music written for it by Henry Purcell was given, and from the score it is known that it required two violins, tenor and bass, and it is probable that the orchestra contained no more instruments. When it is understood that the production was regarded as a theatrical and musical event, the position of music in this city in 1759 may be imagined. Yet that theatre orchestra was the first in Philadelphia. After the Revolution, theatre orchestras were regularly a part of the company, for what were called comic operas were given more frequently, and it became a recognized feature of the performances to introduce singers between the plays of the evening, because the bill always called for a five-act play and a two-act farce or comic opera. The principle is still followed today, but in the motion picture theatre, where there is a feature picture, and shorter subjects on every programme.

Alexander Reinagle, a British musician who came here in 1786, may be regarded as the founder of the first adequate orchestra in this country.—*See* MUSIC, EARLY, IN PHILADELPHIA. Within a few years, or even months, he became the acknowledged leader of music in this city; and in those days, that was equivalent to making the statement apply to the whole country. The orchestra he led in 1786 comprised fifty musicians, and it was heard at a concert given in the German Reformed Church, at Fourth and Race Streets. Incidentally, it may be mentioned that a chorus of 230 voices took part in the entertainment.

When Reinagle became partner of Thomas Wignell in the first Chestnut Street Theatre, in 1793, he had the support of all the fashionable and influential music lovers in the city. He was placed in the management for the special purpose of organizing a good orchestra, and giving the public the best music obtainable. Then Philadelphia had its first orchestra at all comparable to a modern concert organization. The Theatre, which had just been erected, was opened with a concert at which Reinagle presided, as conductor, on February 2, 1793. The conductor was an able pianist and composer. In addition to his pianoforte, the first ever used in a playhouse in this country, there were two violins, but what other instruments were in the orchestra on that occasion is not known.

However, when the theatre was regularly opened for the production of plays by the company, the orchestra was much augmented. Durang, in his "History of the Phila. Stage," refers to it in these words:

"The orchestra department was under the direction of Manager Reinagle and the musicians were deemed equal in general ability with the stage artists—the celebrated violinist from London, George Gillinghann, the leader. In truth

the orchestra contained about twenty accomplished musicians, many of them of great notoriety as concerto players on their respective instruments. Who that only once saw old Manager Reinagle in his official capacity, could forget his dignified *personne*. He presided at his pianoforte looking the very personification of the patriarch of music—investing the science of harmonious sounds, as well as the dramatic school, with a moral influence, reflecting and adoring its salutary uses with high respectability and polished manners."

Just why Durang alludes to Reinagle as "old" is not apparent inasmuch as when the musician died, in 1809, he was only fifty-three, and the historian is alluding to a period fifteen years earlier. It must be regarded as a term of affection.

Orchestral music as such had to wait many years before it was developed here. After the foundation of the Musical Fund Society, in 1820, there was a prospect that this would follow closely, but the promise was not fulfilled. The Musical Fund Society gave its first concert at Washington Hall, on Third Street above Spruce, on April 24, 1821, when the most elaborately arranged concert Philadelphia had yet witnessed was given. The exact size of the orchestra must be imagined from the line on the programme, which stated "The orchestra will consist of one hundred Vocal and Instrumental performers. The names of the principal musicians were given, but as there were others the size of the instrumental orchestra cannot be determined, but probably consisted of no more than forty pieces. The conductors were Benjamin Carr, Benjamin Cross, P. Gilles, C. F. Hupfield, T. Lond, and G. Schetky. Two symphonies were on the programme. Beethoven's "Grand Sinfonia in C," which was then performed for the first time in America; and Romberg's "Grand Sinfonia in E." The Society continued to give concerts for thirty-six years, always with a large orchestra under the baton of the best conductors in the city, but no really significant orchestral organization resulted. With the opening of the Academy of Music, the concerts ceased, it being argued that Philadelphia would not support concerts if they could hear grand opera.

It was not until the time of the Centennial Exhibition, in 1876, that an awakening of the orchestral sense was felt here. That world's fair had a wonderful influence in developing all the arts in the United States, so it is not remarkable that all music felt the effect. The Women's Centennial Committee led the way. They secured Theodore Thomas, who might be called the father of the symphony orchestra in this country, to direct the musical programme of the opening ceremonies, and on the following night, May 11, 1876, Mr. Thomas gave the inaugural concert at the Women's Centennial Music Hall, southwest corner of Broad and Master Streets, which had been the residence of Edwin Forrest, the tragedian. The concerts were given in the spacious garden of the house, and continued nightly, except Sunday, until November. Mr. Thomas's orchestra consisted of sixty-four musicians.

When the Handel and Hadyn Society sung "Malchus," a cantata by Frances T. S. Darley, at Horticultural Hall, on April 27, 1876, they felt the necessity of employing the orchestra of the New York Philharmonic Society of New York.

Centennial year was a musical one for Philadelphia. Kiralfy Brothers were giving garden concerts at their Alhambra Palace (*q. v.*), between the acts of their spectacular pieces, and at the Offenbach Garden, at the southeast corner of Broad and Cherry Streets, the light and gay music of the king of operetta, Jacques Offenbach, was being played by a large orchestra under the direction of the great French composer himself. The Offenbach Garden was opened June 19, 1876, and the concerts were continued all summer. The building afterwards was converted into a horse bazaar, and the site is now covered by the City Center Building.

Having developed a taste for this kind of music, visiting orchestras only sharpened the desire. For some years Charles N. Schmidt's Germania Orchestra gave afternoon concerts in the Academy of Fine Arts. In 1897, Mr. Schmidt organized the Philharmonic Orchestra, which succeeded the Germania and was the principal orchestral association here until the Philadelphia Orchestra was instituted.

Although the Philadelphia Orchestra today is the leading symphony organization in this country, its origin was a very modest one. At Woodside Park, a summer amusement ground on the edge of Fairmount Park, in 1898, came a small but good band of musicians under the direction of Fritz Scheel. It was the year of the Spanish-American War, and patriotism was fashionable and popular. This orchestra gave a kind of illustrative patriotic concert, playing appropriate music as a stage representation of various historic events connected with the nation's history were shown upon the stage. It was very attractive to visitors to the park, but the following year, the hundred days' war being itself a bit of history, novelty by the orchestra was provided by the conductor, who gave what were called "Symphony Nights." These were on Fridays, and the programmes were arranged to include the higher type of music, so far as the small orchestra could provide it. Music lovers were immediately impressed, and persons who otherwise would have thought a visit to such a popular resort out of the question, began to assemble there in large numbers on Symphony Nights.

About this time Dr. W. W. Gilchrist, who was conductor of the Philadelphia Symphony Society, an amateur organization, desired to lay down his baton. Then, Dr. E. I. Keffer conceived the idea of engaging Mr. Scheel to take the direction of the Society. But that is not exactly what happened. Instead of continuing the amateur organization, the Philadelphia Orchestra Association was formed, and it gathered together about eighty professional players, with Mr. Scheel as conductor. The Philadelphia Orchestra was formed of local players, in 1900, and the next year Mr. Scheel went to Europe and engaged a large number of young musicians. In 1901, the orchestra as a great symphonic organization was established, and in 1902, the association was incorporated. It has continued to grow in importance and has established the reputation of being the finest musical organization in this country.

Mr. Scheel died in 1907, but not before he had made the orchestra the equal of any other in the United States. His work was carried forward by his suc-



cessor, Carl Pohlig, who conducted the orchestra until 1912, when the present brilliant and successful conductor, Leopold Stokowski, was engaged, and it is claimed for him that he has made the organization the greatest symphony orchestra in existence. Certainly, he has introduced more modern and novel European compositions than any other American conductor.

**ORIENTAL CLUB**—A small and select organization of those interested in the several fields of Oriental study. Founded in 1888, with the object of "promoting Oriental studies by friendly intercourse between students, and such other means as may from time to time be determined." Meetings held usually at homes of members. The founders of the club were: Tatsui Baba, George Dana Boardman, M. W. Easton, J. Rendel Harris, Edward W. Hopkins, Philip H. Law, E. Y. McCauley, John P. Peters, John Stronach, Stewart Cúlin, Joseph F. Garrison, Herman V. Hilprecht, Morris Jastrow, Jr., Benj. Smith Lyman, Isaac Myer, R. W. Rogers, Mayer Sulzberger, Tallcott Williams, and Henry Clay Trumbull. The club published a selection of the papers read before it under the title of "Oriental Studies," in 1894.

**ORLEANS, DUKE OF, IN PHILADELPHIA**—Philip, Duke of Orleans, who was proclaimed King of France on August 8, 1830, was a resident of Philadelphia for two years, during his exile from his native country, from 1796 to 1798. He had a most adventurous career. His father, the Duke of Orleans, had voted for the death of the unfortunate Louis XVI, and was himself sent to the guillotine during the Terror. Young Philip joined the soldiers of France, was exiled; earned his living teaching school; came to Philadelphia, where he and his brothers, the Dukes of Montpensier and Beaujolais, became wine merchants; he travelled to Pittsburgh, on horseback; went down the Mississippi, then to Havana; thence to Cadiz, and the Revolution of 1830 placed him on the throne of France as Louis Philippe, while the Revolution of 1848 sent him into exile again. He said he was the first King who ever cleaned his own shoes.

The young prince who had been imprisoned in the romantic Chateau D'If was permitted to emigrate, and took passage on the brig, *America*, which was carrying American sailors who had been held in slavery in Algiers. The vessel was commanded by Captain Ewing, and was owned by David H. Coningham and John M. Nesbit. Upon his arrival in this city, Mr. Coningham permitted him to make his home with him, at 94 and 96 South Front Street—seven doors below Walnut Street, on the west side of Front. Samuel Breck, in one of his note-books, wrote:

"Not long after his arrival in Philadelphia he was joined by his two brothers. They bore their exile here with philosophy, appearing, like their elder brother, cheerful and resigned. I met them very often in Society." On their return from their journey to Pittsburgh, made on horseback, equipped as western traders, "Mr. D'Orleans hired very humble lodgings in Fourth Street, near Prune (Locust), where I visited him." The Duke and his brothers were in

strained circumstances, and in the Fourth Street house, then No. 100, they set up for merchants and were so described in the Directory for 1798. During that year they left the city.

The story is told of the young Duke D'Orleans, who had become intimate with the Bingham family, had made an offer of marriage to one of the daughters. But Senator Bingham declined the alliance for his daughter, saying: "Should you ever be restored to your hereditary position, you will be too great a match for her; if not, she is too great a match for you." The Duke used no incognito while here, being known as Mr. D'Orleans.

ORPHAN ASYLUM, PHILADELPHIA—This charity was established in 1817, when a building was erected at the northeast corner of Eighteenth and Cherry Streets. At two o'clock on the morning of January 24, 1822, in intensely cold weather, the asylum was burned, and twenty-three children perished in the flames. The fire was found to have "originated in the kitchen in the basement from the improper arrangement of the masonry, in which the boiler was placed." There were ninety children in the building at the time, but sixty-seven escaped in safety. A new building was immediately erected from designs of William Strickland; and in the effort to make this fire-proof, it was provided with brick-arched ceilings and marble stairs. The property was sold in 1872, when the asylum was removed to West Philadelphia.

ORUKTER AMPHIBOLOS—The name given by Oliver Evans (*q. v.*) to his steam carriage and steam boat combined, and which has been translated as meaning, "The Amphibious Digger." This was the first "horseless carriage" to be propelled by steam.—See OLIVER EVANS.

OSWALD, ELEAZER—(1747-1795), artillery officer, and journalist, was born in England, but, as a young man, his interest in the American cause led him to emigrate to this country, just before the outbreak of the Revolution. He took up arms and was with General Benedict Arnold at the capture of Fort Ticonderoga, May 10, 1775. Soon afterward Arnold appointed him his secretary, and at Quebec, after Arnold was wounded, Oswald led a forlorn hope. He was commissioned Lieutenant-Colonel in Col. John Lamb's Regiment of Artillery in 1777, and at the Battle of Monmouth his gallantry was mentioned in the reports. In June, 1779, he left the service and joined William Goddard in the publication of the *Maryland Gazette*, in Baltimore. A month later that newspaper published an article written by Maj. General Charles Lee, entitled "Queries Political and Military," in which criticism of Washington's military capacity occurred. The article created great excitement in Baltimore, where a town meeting was held by citizens to express their objections. One outcome of this demonstration was Oswald's challenge to Colonel Samuel Smith, an offer to fight a duel which the latter declined.

In April, 1782, Oswald came to Philadelphia and began the publication of the *Independent Gazetteer*; or, *the Chronicle of Freedom*, a weekly paper, which

was continued for a year after Oswald's death. This weekly was regarded as the most lively and attractive publication in Philadelphia. He had not progressed far with it, however, until he became involved in another affair which he tried to lead to a duel—for he had a mania for settling his differences by that code, but it was called off. For a year, from June, 1783, to July, 1784, he had Daniel Humphreys as a partner in his business. About the same time John Holt, whose



COLONEL ELEAZER OSWALD

wife was his kinswoman, revived the *New York Journal*, under the title, *Independent Gazette, or New York Journal Revived*, and Oswald continued the partnership with his widow. Oswald took Bradford's old Coffee House (*q. v.*), at Front and Market Streets in 1783, and made it the City's Exchange. He also began the publication of a monthly *Price Current*, which was the first commercial journal published in this country.

In January, 1786, Oswald was a party in a fiery newspaper controversy with Mathew Carey (*q. v.*), and Carey sent him a challenge to a duel with pistols. Oswald accepted, the meeting took place at Cooper's Ferry, and Carey had one of his thighs broken by a bullet. Although Oswald frequently sent challenges,



none were accepted and this was his first and only appearance on "the field of honor." In 1789, he challenged Alexander Hamilton, but the meeting was prevented. Colonel Oswald's fiery temper and his desire to fight for freedom led him to go to France after the Revolution there got under way. He received a commission as Colonel in the Republican Army and saw active service. He was sent to Ireland on a private mission, to report on the possibility of Irish cooperation in event of an attack upon England. After waiting for orders and learning that he was forgotten, and also, because of the advent of the Terror in France, Oswald returned to the United States. He died of yellow fever in New York, September 30, 1795, not long after his arrival.

He was a friend of General Charles Lee, and when that officer lay dying in the Conestoga Wagon Inn, on Market Street above Fourth, in 1782, Oswald was the only person he had to comfort him, for he had been retired from the army in disgrace and with a suspicion of having acted in a treasonable manner. In his will, General Lee left a one-third share in his estate to Oswald and to William Goddard to whom he professed to have been under obligations.

**OVERBROOK**—The railroad station lies in Philadelphia and the section is in the Postal District of Philadelphia, but part of the section lies in Delaware County, while that much of it in Philadelphia is in the 34th Ward. It is a beautiful suburban residential section. The Roman Catholic Theological Seminary of St. Charles Borromeo is in Overbrook.

**OXFORD**—In the present 35th Ward; was a township running from the county line in a southeast direction to the Delaware River, and along the same southwest to Frankford Creek, and up the same northwestwardly to Tacony Creek, which it followed until it reached the county line near where the northwestern boundary joined it. Frankford, White Hall, Fox Chase, Cedar Grove and Volunteer Town were in this township, and it also took in the former Township of Tacony. Greatest length, three miles; greatest breadth, four miles; area, 7,680 acres. It was one of the earliest townships established. The name is supposed to have been derived from the City of Oxford in England. The township was surrounded by the waters of the Delaware and Frankford Creek on two sides, and was traversed by the Little Tacony and Sissamocksink (Wissinoming) or Little Wahank Creeks. It was consolidated with the city in 1854.

**OYSTER MARKET**—From very early days this was at Spruce Wharf. Later the wharves from Spruce Street to Dock were largely used by the oyster boats from South Jersey to land their cargoes.

**PAINE, THOMAS, IN PHILADELPHIA**—Thomas Paine (1737-1809), whose pamphlet, "Common Sense," turned the tide for Independence in the American Colonies, and which is asserted to have converted Washington, himself, to that principle, came to this city from England at the close of the month

of November, 1774. He was thirty-seven; had failed in business in his native England; was separated from his wife; had lost his position as exciseman and was nearly penniless. Up to that time he had been little of a politician, but he had theories of government, of the natural rights of man, and no love for kings. Such a man, who also had energy, ability to express himself, and was keenly alert, arrived here at the psychological moment. The upheaval in the Colonies was imminent; but nobody seemed prepared to do much about it except write solemn petitions to the King. The first Continental Congress had completed its sessions a month before Paine arrived here. Evidently the political stage was waiting, and the unknown newcomer within a year was recognized as the most valuable friend the American cause had won.

It was while Paine was in London trying to get before Parliament a petition of Excisemen, who asked for relief, that he met Franklin, whose interest in electrical experiments found a felicitous response in his own scientific mind. It is to be set down to Franklin's credit that he "discovered" Thomas Paine. That he had faith in the young man's ability is not to be doubted, for he gave him a letter of introduction to his son-in-law, Richard Bache, asking the latter to endeavor to put the new immigrant in the way of employment "as a clerk, or assistant tutor in a school, or assistant surveyor, till he could make acquaintance and obtain a knowledge of the country."

Paine was not long out of employment, for on March 4, 1775, he wrote to Franklin that the latter's recommendation had obtained for him many friends. He had been applied to teach the sons of several gentlemen, and the printer, Robert Aitken, who was just printing the first number of his new monthly periodical, *The Pennsylvania Magazine*, asked Paine to assist him in the editorial work of getting out the second number. In this appointment, which meant the editorship of the magazine, Paine was aided in making a strong impression by the appearance of an essay against slavery, which he had written for Bradford's newspaper, *The Pennsylvania Journal and Weekly Advertiser*, on March 8, 1775. This essay, Paine told Dr. Benjamin Rush, was the first thing he had ever published in his life. Thus Paine seems to have become an author in Philadelphia; but he had forgotten the business that had first taken him to London. This was "The Case of the Officers of Excise," a statement, which subsequently was published but was his first written work, although not the first printed.

Aitken's young editor did a vast amount of work on the magazine for a salary of fifty pounds a year. He wrote articles on various subjects—scientific, historical, literary, and wrote over the signatures of "Atlanticus," "Aesop," "Vox Populi," but more often without any signature. Paine remained with the magazine until July, 1776, when the final number was published. On January 10, 1776, his pamphlet, "Common Sense," was published by Robert Bell. Its effect was electrical and the work ran into numerous editions, one hundred and twenty thousand copies were sold. It has been generally held that Paine's arguments had the greatest results upon a wavering, indetermined people. "Common Sense" showed that separation from the mother country was inevitable. In the

first number of the *Pennsylvania Magazine*, Paine wrote a brief "Dialogue between General Wolfe and General Gage in a Wood near Boston." This was the first piece the author published in the magazine, and really was his first appearance in print anywhere.

After he retired from the magazine, Paine enlisted in a Pennsylvania Division of the Flying Camp. He was with Washington's Army while it had desperate experiences in the Jerseys during the autumn and early winter, having become an aide on General Greene's Staff. On January 21, 1777, Paine was back in Philadelphia and was appointed by the Council of Safety secretary of the Commission sent by Congress to treat with the Indians at Easton, Pa. On April 17th, Paine was elected by Congress secretary of the transformed Committee of Secret Correspondence which had become the Committee of Foreign Affairs. His residence in Philadelphia was "Second Street opposite the Quaker Meeting," or just below Market Street. There he wrote his third *Crisis*, the second having been published here about the time he returned to the city. The first, of course, was written while he was with the Army at Newark. The second was published January 13, 1777, and the third, April 19, of the same year.

Paine remained here as secretary of the Committee of Foreign Affairs until the occupation of Philadelphia by the British. He returned to this vicinity during this period on one or two occasions; once to Germantown, and twice to Fort Mifflin. On one occasion he went in an open boat from Fort Mercer to Fort Mifflin during a furious attack on the latter by the British ships in the Delaware. After the Army of Occupation left Philadelphia on June 18, 1778, Paine was soon back in the city, where the sixth number of "The Crisis" was published. Not long afterward he resigned his post of secretary of the Committee of Foreign Affairs, after the Silas Deane controversy regarding the French assistance. He had no recourse now but to accept an humble clerkship in the law office of Owen Biddle; however, he continued his patriotic work of writing pamphlets helpful to the American cause.

He designed to republish in two volumes all his patriotic publications, and planned a history of the Revolution, but was very poor. However, on November 2, 1779, the Pennsylvania Assembly elected him its clerk. In May, 1780, Washington wrote to President Reed, of Pennsylvania, of the desperate situation in the army caused by mutiny and sedition, from failure to pay the soldiers. The treasury was nearly empty, but Paine headed a subscription list with five hundred dollars, or nearly one-third of his yearly salary, and this started the Bank of North America. His popularity returned. The University of Pennsylvania conferred the degree of Master of Arts upon him on the Fourth of July. In November, 1780, he wrote to the Speaker of the Assembly setting forth his intention to begin work on his history of the Revolution, and declining to be re-elected clerk. Early in February, 1781, Paine sailed for France. He was back in Philadelphia in November, asking that his situation should be considered, and complaining that "The Country which ought to have been a home had scarcely afforded him



an asylum." On April 19, 1783, Paine published his last "Crisis." He had retired to Bordentown, N. J., where he had bought a little home the year before.

In 1786, he was a visitor in Philadelphia with his model of a single-arch iron bridge, suggested to cross the Schuylkill at Market Street, and the following year he sailed for Europe, where he remained for fifteen years. On October 30, 1802, he landed in Baltimore, on board a warship from France, and never left this country afterward, although he tried to get assistance to return to Europe where he thought that during the Napoleonic Wars he might convert England from monarchy to a republican form of government. He died at New Rochelle, N. Y., on June 8, 1809, and only visited Philadelphia a few times after his return to this country. He brought with him models of bridges, boats and other objects which he believed would be useful if adopted in the United States.

PALETHORP, HENRY B., FUND—See CITY TRUSTS.

PALMYRA SQUARE—This was another of the extensive building improvements begun in the early part of the last century. The operation may be best described in the words of the City Directory of 1828, when it was first mentioned: "Palmyra Square commences at the N. W. corner of Vine and 10th Streets, runs up Vine half way to between 11th and 12th Streets, then crosses diagonally in a N. E. direction until it strikes the S. W. corner of Callowhill and 10th Streets." It probably would have been simpler to say that the row of three and a half story brick dwellings lined the north side of Vine Street, from 10th to 11th, the east and west sides of that street, from Vine to Callowhill Streets; the south side of Callowhill Street to 10th, and the west side of the latter, to Vine Street. The operation evidently was continued west of 11th Street through half the block.

PANORAMA OF CHESTNUT STREET—See RAE'S PANORAMA OF CHESTNUT STREET.

PANORAMAS—Seven years after Robert Barker, a Scotch painter, invented the panorama—a name he gave to a large painting being on the walls of a circular building and apparently having neither beginning nor end—Philadelphia was first treated to the spectacle by Edward Savage, a New England artist, who is better remembered through his portrait of Washington and his group of the Washington family. Savage's panorama, the first shown in the United States, depicted the city of London and Westminster, and was exhibited in a building erected for the purpose, on Market Street, between Tenth and Eleventh Streets. That was in the year 1795, since which time Philadelphia has been treated to numerous exhibitions of this kind, although occasionally called by different names, such as Diorama and Cyclorama.

Savage's building was demolished in January, 1805, by the weight of snow upon its roof, but the panorama had been removed long before that time.



ADVERTISEMENT BARKER USED IN LONDON  
 This Panorama was Exhibited in Philadelphia in 1818

In 1805, a building was erected on the east side of Eleventh Street, north of Market, for a panorama of "The Battle of Lodi," which was painted by Robert Ker Porter. After it had been exhibited for six months, a panorama of "The Battle of Alexandria" by the same painter was shown there. The latter was described as covering six thousand square feet of canvas, and introduced in the foreground the portraits of more than ninety British officers. This picture was succeeded by a panorama of "Baltimore," and in 1809 the building was removed. In 1811, a building on the west side of Eleventh Street, above Market, housed what was known as a mechanical panorama of Boston. It is said to have been the first that was shown at night although the means of illumination is unknown.

In 1813, a panorama of "Baltimore, with adjacent country and Chesapeake Bay below North Point," was shown in Swann's Riding School, then at the northwest corner of Tenth and Arch Streets.

Daniel Bowen, who had established a wax works exhibition here many years before, and who had conducted a museum in Boston (*see* MUSEUMS), returned to Philadelphia in 1810. In 1816, he erected a building for panoramas at No. 1 North Eleventh Street, virtually, if not actually, on the site of Porter's panorama building. It was circular in form. The first panorama shown there pictured "New Haven, Connecticut," by an American artist, probably James Kidder. This was in 1817.

Bowen was a good showman, and panorama succeeded panorama in his building. After New Haven had been exhibited for some months, there was shown, the same year, a panorama of Philadelphia, by Kidder. This was described as "a circular picture containing three hundred and forty square feet of canvas," which seems insignificant when the following year 1818 a panorama containing twenty-seven hundred square feet of canvas was shown in the same building. This panorama was painted by Thomas Aston Barker, son of the inventor of this form of entertainment. His picture was called "The Battle of Paris."

Prior to Barker's picture, Marquis's panorama of Paris was shown in the building the same year. Barker's panorama was eighteen feet high, and one hundred and fifty feet long, and it was claimed for it that "it showed one hundred and fifty thousand soldiers engaged in battle." In 1819, Barker's panorama of "The Battle of Waterloo" was shown, and it covered twenty-four hundred and forty square feet of painted surface. Following Waterloo, a panorama of the "Palace and Gardens of Versailles," painted by the American artist, John Vanderlyn, was shown. It occupied three thousand square feet of canvas, and is said to have been painted from sketches made by Vanderlyn himself. The building ceased to be used for panoramas in 1821.

In 1833, Philadelphia had its first view of a Diorama, which species of picture had been invented in 1822 by Louis Jacques Mande Daguerre, who later became immortal by his invention of photography. It differed from the panorama by being exhibited to the spectators through a proscenium opening. "The admission of light through transparencies and other artifices gave to these views a clearness, effect and distance which had not hitherto been obtained in a pano-



rama." In other words, the exhibition consisted of a series of views instead of a single, large and all-encompassing one. The moving panorama followed quickly. This was either a single, large picture, or a series of pictures, painted on a strip of canvas, which was attached to perpendicular rollers, and passed from one to another, while a lecturer described the scenes depicted. These exhibitions became frequent, and for the next thirty or forty years they continued to be shown here as well as in various parts of the country. A mere list of the more important ones is rather formidable, and what follows includes also the original form of panorama, latterly called cyclorama.

1833—"City of Mexico," 2,700 square feet, painted by Robert Burford from drawings by W. Bullitt, Jr., Washington Hall, Third Street above Spruce.

1833—"Battle of Waterloo," Sinclair's peristripia, or moving panorama, 20,000 square feet, Odd Fellows Hall (The Adelpia Building), west side of Fifth Street, below Walnut.

1833—"Battle of Navarino," illustrative of the Greek War for Independence. Sinclair. 10,000 square feet. Odd Fellows Hall.

1833—"Water Works, Fairmount," J. Russell Smith, Masonic Hall. Panorama. And "Burning of Moscow," panorama.

1833—"Washington Crossing the Delaware," "Birthplace of William Tell," "Cathedral of Oberiveisel on the Rhine," dioramas. Washington Hall.

1835—"Destruction of Jerusalem," diorama, said to have been painted by Benjamin West. 2,000 square feet. Diorama Building, Sansom Street, south side, above Eighth. This building had been erected for a menagerie and in 1834 had been The Columbian Circus.

1836—"Great Fire in New York," Diorama Building.

1836—"Westminster Abbey" and "The North Pole," Diorama Building.

1837—"The Departure of the Israelites," 2,000 square feet. Diorama Building.

1838—"The Crucifixion, with the City of Jerusalem," painted by H. Sebron. 2,000 square feet. Diorama Building.

1838—"Grand View of London," 2,000 square feet. Diorama Building.

1836—Hannington's Moving Diorama. Fottrell Building, Fifth and Chestnut Streets.

1838—Wright's "Panorama of Paris," Cook's Circus, Chestnut Street, below Ninth.

1838—"Battle of Navarino," Masonic Hall.

1840—"Jerusalem," painted from drawings by Catherwood, shown in Circular Building, erected for the purpose at southeast corner of Ninth and Sansom Streets. In 1847, this building was turned into a horse bazaar by Alfred M. Herkness, and so continued for more than sixty years. This structure was called The Colosseum, and was illuminated at night by 200 gas lights. At the same time there was shown the "Panorama of Thebes, Egypt."

1841—"Panorama of Rome," painted by Robert Burford. 10,000 square feet. "Bay of Islands, New Zealand," shown at the same time. Colosseum.

1844—"Jerusalem," Artists Fund Hall, Chestnut Street, between Tenth and Eleventh. Site of Chestnut Street Opera House.

1856—"Jerusalem," moving panorama, painted by George Wunderlich, of Philadelphia, from photographs made in the Holy Land under the direction of Dr. J. T. Barclay. Shown at Hall, northeast corner of Tenth and Chestnut Streets.

1856—"Russian War." Diorama. Sanderson's Assembly Building.

1876—"Paris by Night." Panorama painted by Danson & Sons, of Paris. 40,000 square feet. Shown at Colosseum (*q. v.*), southeast corner of Broad and Locust Streets.

1876—"Siege of Paris," panorama. Shown in specially erected circular building at Forty-first Street and Elm (now Parkside) Avenue.

1876—"Washington at Yorktown." Diorama. Painted by Luinnard, of Paris. Shown at Skating Rink, northwest corner of Twenty-third and Chestnut Streets. Later (1877) in the Permanent Exhibition, main building of the Centennial Exhibition.

1886—"Battle of Gettysburg," painted by Paul Philippoteaux. Cyclorama. Shown in circular building erected for the purpose at northeast corner of Broad and Cherry Streets.—*See CYCLORAMAS; CIRCUSES.*

1888—"Jerusalem on the Day of The Crucifixion." Cyclorama. Painted by John O. Anderson and others. In Cyclorama Building, Broad and Cherry Streets.—*See CYCLORAMAS.*

1886—"Battle of Lookout Mountain." Cyclorama. Shown in circular building erected for the purpose on the south side of Chestnut Street, west of Twenty-first.

1899—"The Battle of Manilla Bay." Cyclorama. Shown in Cyclorama Building, Broad and Cherry Streets.—*See CYCLORAMAS.*

Among other similar pictures shown in Philadelphia during the decades of the forties and fifties were Banvard's panorama of "The Mississippi." Shown in Masonic Hall; Sinclair's diorama of "A Voyage to Europe," shown in the Assembly Building; panorama of "Italia," painted by Samuel B. Waugh, of Philadelphia, and shown in the Assembly Building.

**PANORAMIC BUSINESS DIRECTORY**—*See BAXTER'S PANORAMIC BUSINESS DIRECTORY.*

**PAPER MANUFACTURE**—Paper was first made in America by William Ryttinghuisen, now anglicised into Rittenhouse, in 1690. Rittenhouse, who had been a paper manufacturer in his native Holland, came to this country a year or two before that date, and settled on the banks of the Wissahickon Creek, in Germantown. Rittenhouse was accompanied by his sons, Claus (Nicholas), and Garrett, or Gerhard. The Rittenhouses had been residents of Amsterdam, and in 1691 the father and sons were naturalized, along with sixty or more others who were denominated of the first inhabitants of Germantown.

The mill was built in 1690, under articles of agreement between Robert Turner, William Bradford, Thomas Tresse and William Rittenhouse, who together purchased the necessary ground from Samuel Carpenter. Rittenhouse's son, Claus, bought out the interests of Turner, Tresse and Bradford and in 1704 William Rittenhouse seems to have been sole proprietor, the original firm having been dissolved. As Bradford was the only printer in the Middle Colonies, naturally, he was the principal user of paper, save for writing papers, and the Rittenhouse Mill made both book and writing stock, as Bradford's accounts show.

Philadelphia, which was proud of its progress, found local poets to immortalize the manufacturers. Richard Frame (*q. v.*) wrote a poem in 1692, "A Short Description of Pennsylvania," in which, in homely meter, made the first mention in print of the "paper-mill near German-town." In 1696, a more finished poet, John Holme (*q. v.*), gave the printer, William Bradford, credit for being the owner of a paper mill, which "makes good paper frequently."

This first paper mill was located on Paper Mill Creek, in Roxborough, according to the authority of Horatio Gates Jones, but a writer in *The Sunday Dispatch* many years ago stated that a descendant of Rittenhouse told him the first mill was built on Crab Creek, later called Tulpehocken Creek, one-quarter mile northeast of the Wissahickon. Wherever it was, it is known that it was washed away in a freshet in 1700 or 1701, while William Penn was on his second visit to his province, and he signed a paper asking that assistance be given the Rittenhouses in rebuilding their mill. The mill remained in the Rittenhouse family until 1811, when Jacob Rittenhouse, the last of the line in the paper business died. The mill afterwards was used as a cotton factory.

In 1816, Thomas Gilpin, who had a paper mill on the Brandywine, made a machine for producing paper. Before that time all paper was manufactured by hand.

In 1834, Jesper Harding established a paper mill at the corner of Pemberton Court and Lodge Alley.

In 1845, Charles Megargee began the manufacture of paper on the Wissahickon Creek, below Indian Rock.

[*Biblio.*—J. W. Wallace, "Address Delivered on the Two Hundredth Birthday of Mr. William Bradford" (Albany, 1863); Horatio Gates Jones, "Historical Sketch of the Rittenhouse Paper-Mill," *Pa. Mag. of Hist. and Biog.*, Oct., 1896; J. F. Sachse, "The Paper Mill of the Brotherhood at Ephrata" (Lancaster, 1897).]

PAPER-MILL RUN—*See* WISSAHICKON; PAPER MANUFACTURE.

PARADISE, JOHN—(1783-1833), portrait painter.—*See* ART DEVELOPMENT.

PARKINSON'S GARDEN—*See* CATERERS AND CATERING.

PARKWAY—Extends diagonally northwest from Broad and Filbert Streets to Fairmount Hill, a distance of 6,250 feet. From Broad Street to Logan Circle



it has a width of 140 feet, and west of the Circle it varies in width from 450 to 750 feet. The project was originated in 1891, but in 1894 it was stricken from the City Plan. It was revived and finally placed on the plan in 1904. In 1907, work was begun. The avenue was opened through for its entire length October 27, 1918. It has cost approximately \$22,000,000 and is regarded as the largest work of its kind ever undertaken in the United States. For detailed history of the beginnings of this improvement, see "Jackson's Year Book for 1919."

**PARRISH, ANNE**—(1760–1800), daughter of Samuel Parrish, a merchant, was the founder of the Aimwell School (*q. v.*), designed to instruct poor white girls, who were not members of the Society of Friends. She was a pioneer in the education of the poor, starting her modest school in her father's house, 17 North Second Street. Although she died four years after launching her venture the plan had made such headway toward success that it was continued by other hands, and the Aimwell School continued in one location or another until 1923, when necessity for such an institution was believed to have passed, although the Aimwell Society still continues, giving assistance to pupils desiring advanced instruction.



HOME OF ANNE PARRISH  
17 North Second Street, Where She Started the Aimwell School

**PASCHALLVILLE**—A one-time village now in the 40th Ward, which was built about Cobb's Creek and along Darby Road, northeast of the Blue Bell Tavern, at 73rd Street. It was named for the Paschall family, early residents of Kingsessing Township.

**PASSYUNK**—Spelled in old deeds, maps and records Perslajongh, Passayunk, Passyonck, Passajon, Passajungh, Passuming; on Lindstrom's map Paisa-

jungh, the name of an Indian village, and afterward of a tract of land computed at 1,000 acres was originally given by Queen Christina, August 20, 1653, to Lieut. Swen Schute, and to his wife and to his heirs, in consideration of good and important services rendered to the King of Sweden by the said gallant lieutenant. On January 1, 1667-68, Gov. Richard Nichols, of New York, granted Passyunk to Robert Ashman, John Ashman, Thomas Jacobs, Dunkin Williams, Francis Walker, Thomas Hewelin, Frederick Anderson, Joshua Jacob, and Thomas Jacob at a quit-rent of ten bushels of wheat per year. Passyunk was the first tract of land above the marshland of the Neck, which latter has since become fast land. It fronted on the Schuylkill River from about Point Breeze up to a little stream called Pinney's Creek, or Piney Creek, which is said to mean in the Delaware language, "a place to sleep." From about the head of Pinney's Creek the boundary of Passyunk tract extended in a straight line toward the southeast, to a point which formed the boundary of Moyamensing, thence south by west to the limit of the fast land, and over in irregular shape to the Schuylkill. The northeastern boundary was about on the parallel of Twelfth Street. Passyunk occupied something more than a full quarter of the fast land south of the city. It became a township at a very early period. The limit of the township was extended from the South Street city line along the Schuylkill and the Delaware and Back Channel to a point beyond the eastern end of League Island, whence it ran north by west and struck the city line at South Street between Schuylkill Fifth (Eighteenth) and Sixth (Seventeenth) Streets. The township was estimated to be in its greatest length,  $3\frac{3}{4}$  miles; greatest breadth, 3 miles; area, 5,110 acres. Passyunk is interpreted as meaning "a level place," "A place below the hills." There were no villages in this township, but it was at one time a favorite place for country seats. It was traversed by the Federal Road, afterward called Federal Street, from the Delaware to Gray's Ferry, by a portion of Moyamensing Road across to Greenwich Island, Passyunk Road, Long Lane and the Irish Tract Lane. It became a part of the city in 1854.

**PASSYUNK SQUARE**—Is between Wharton and Reed and Twelfth and Thirteenth Streets. A portion of the ground was purchased on the 13th of April, 1832, by the Commissioners of the County of Philadelphia for the purpose of building a prison. The whole tract was somewhat less than  $16\frac{1}{2}$  acres; the prison occupied only a portion of this, and left vacant ground on the west extending from near Eleventh to Thirteenth Street. About 1838, the Legislature appropriated the ground west of the prison for use as a parade ground for the volunteers of the First Division of Pennsylvania Militia, under the charge of the major-general and brigadier-generals commanding. The enclosure was used on a few occasions for military purposes, but, no appropriation being made to put it in order or plant it with trees, it was naught but a dusty field. After the consolidation of the city and districts, Councils ordered the western part of the ground to be laid out as a public square, since which the space has been leveled and improved by planting trees, laying out walks, sowing grass, enclosing with

iron railings and lighting with improved gas-lamps. In 1890, the railings were removed.

**PASSYUNKVILLE**—Was laid out in 1811 on a road leading by the Schuylkill, a little below the Swan Tavern, near Israel Israel's Place. It was about the location of the present Point Breeze. The projectors said, "It is presumed that it will soon become a place of business."

**PASTORIUS, FRANCIS DANIEL**—(1651-1719-20), founder of Germantown, was the son of Melchior Adam Pastorius and his wife, who was Magdalena Dietz. His father was legal adviser of Count Limpurg, of Sommerhausen in Franconia, where Francis was born, and afterward burgomaster and judge in Windsheim. Francis Daniel Pastorius was educated at the gymnasium in the latter city, and in 1668 began his studies in the University of Altdorf. These were chiefly of the law, and were pursued in the Universities of Strassburg, Basil, and Jena. Receiving his degree of Doctor of Laws in 1668, he began to practice law in 1676 in Windsheim, and at Frankfort-on-the-Main until 1680, when he began two and a half years of travel through Western Europe.

As he returned to Frankfort in 1682, he learned that the Pietists were discussing emigration to Pennsylvania. The idea thrilled him, and he desired to join them. He sailed from London June 10, 1683, having been selected as agent for the Frankfort Company which had purchased fifteen thousand acres of land in Penn's province, and arrived in Philadelphia August 20th. He found the town of Philadelphia being built, and in order to obtain a dwelling until his town of Germantown was laid out, he had to be content with a cave dug in the bank along the Delaware.—*See* CAVES. Penn was here at the time and Pastorius discussed terms with him and finally had the land that satisfied him allotted for the German town, which municipality was founded in October 12, 1683.—*See* GERMANTOWN.

Pastorius, who probably was the best educated man then in the province, was versed in literature, science, medicine, law, history, theology, and business. His history so far as English history is concerned was not extensive nor reliable. But he was a poet, historian, justice of the peace, a member of the Provincial Assembly, and the virtual ruler of Germantown. On November 26, 1688, he married Ennecke Klosterman, and had two sons, John Samuel and Henry. In 1688, also, was promulgated the historic protest against slavery adopted by the German Friends or Mennonites, of Germantown, and it is generally agreed that this paper was written by Pastorius. From 1698 to 1700, Pastorius was a teacher in the Friends School (*q. v.*), then under the direction of headmaster Thomas Makin, and from 1702 to 1716 he was master of the School in Germantown. Governor Samuel W. Pennypacker in his article, "The Settlement of Germantown" (*infra*), gives the date of the death of Pastorius as September 27, 1719, while Albert Cook Myers, following Marion D. Learned's, life of the founder



of Germantown, states that his death occurred between December 26, 1719, and January 13, 1720.

In Vernon Park, Germantown, a statue of Pastorius was erected (1908) from funds collected by the German-American Alliance, and an appropriation from Congress. The corner-stone was laid October 6, 1908, which was in celebration of the 225th anniversary of the founding of Germantown.—See STATUES.

[Biblio.—Marion D. Learned, "Life of Francis Daniel Pastorius" (Phila., 1908); Samuel W. Pennypacker, "The Settlement of Germantown," *Pa. Mag. of Hist. and Biog.*, Vol. IV; Albert Cook Myers (Ed.), "Narratives of Early Pennsylvania, West New Jersey and Delaware" (N. Y., 1912).]

PAUL, JEREMIAH—(1800), portrait painter and sign painter.—See ART DEVELOPMENT.

PAVING OF THE CITY STREETS—Peter Kalm, the Swedish traveler and botanist, found only a few streets in Philadelphia paved, when he was here in 1748. "Some are paved, others are not," he wrote, "and it seems less necessary since the ground is sandy, and therefore absorbs the wet. But in most of the streets is a pavement of flags, a fathom or more broad, laid before the houses, and posts put on the outside three or four fathoms asunder." On some streets there were narrow footways of brick before the houses, but the roadway was as nature left it. In 1757, Franklin introduced a bill for paving streets, but until 1761 such paving as was accomplished seems to have been done largely by private enterprise. In that year there was a movement toward attending to this improvement. A lottery was used to raise the funds necessary. Then it was discovered none of the laborers employed had any knowledge of paving, and John Purdon, a British soldier, a skilled pavior, was released from the army so that he might instruct the men. Curb-stones did not appear before 1786, the demarkation between side walks and the cartway was indicated by the use of a wooden post erected at intervals of twelve or eighteen feet. The first street paved throughout with asphalt was Broad Street. This was in 1894. Broad Street and Chestnut Street, between the two rivers, were previously paved with square granite blocks, called here Belgian blocks. Other streets had cobble paving in their roadways. Sidewalks on virtually all thoroughfares, excepting Chestnut Street east of Broad which had flagging, were paved with brick. Flagging succeeded brick on Broad Street in 1873, when the sidewalks were widened to their present width.

PAXTON BOYS—This name was given to a determined band of backwoodsmen from the vicinity of Paxton, near Harrisburg, who marched from Lancaster to Philadelphia in 1764, intent upon seizing 140 Moravian Indians, who had been brought to this city to escape their vengeance. The trouble grew out of the massacre of a number of Indians during Pontiac's War. These are said to have been friendly aborigines, but the settlers in the western part of the province

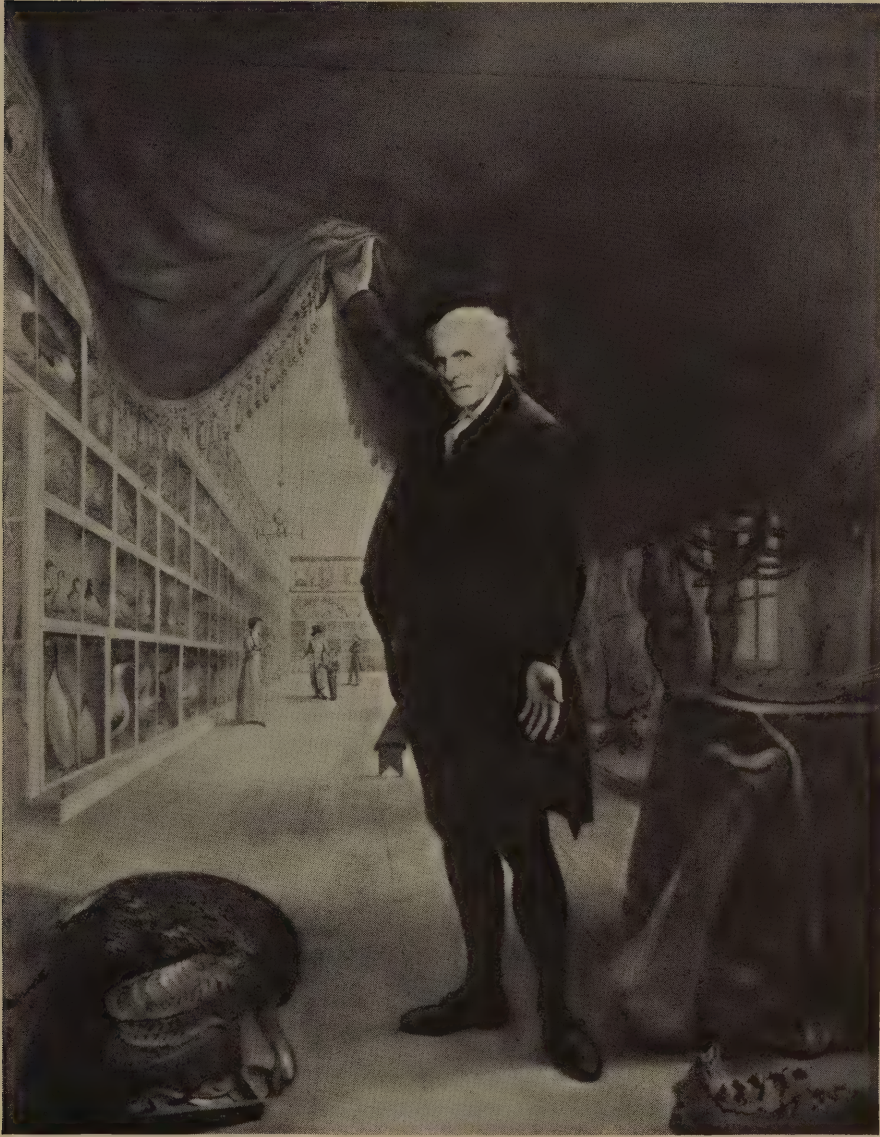
suspected them, and coming up with a party of helpless Indians at Paxton, in December, 1763, these rangers killed them, and then marched on Lancaster, where fourteen redskins had been imprisoned, mainly for their protection, and these, too, were killed by the rangers. These successes only warmed up the vengeance of the backwoodsmen, and in January, 1764, a company of Paxton "Boys," numbering between 1,000 and 1,500, started to march on Philadelphia to complete their work of wiping out the Indian in the province. News of the march reached the city and threw the inhabitants into a furore of excitement. The military were called out, and Franklin at the head of a company went out to meet the rioters. He came up with them at Germantown, on Germantown Road at Schoolhouse Lane. He talked the matter over with the advancing host, and when he had finished, the Paxton "Boys" turned their steps westward, without having entered the city.

"PATRIOT PRINTER, THE"—Name sometimes applied to Robert Bell from having published Paine's "Common Sense" (*q. v.*).

PEACE JUBILEE, 1898—Soon after the signing of the protocol suspending hostilities between the United States and Spain, on August 12, 1898, a committee of citizens of Philadelphia began to organize a great Peace Jubilee, and before long the movement, at first intended as a purely local celebration, took on a national significance. It was a three-day celebration, but rain caused the Civic procession to be postponed. A large arch and Court of Honor was erected in Broad Street, from Chestnut Street to Walnut Street. The arch was over Broad Street at Sansom. On October 25th, Naval Day, a grand pageant on the Delaware River in front of the city passed around the squadron of warships which was anchored there. All of these vessels had been engaged in the blockade of Cuba during the War, and on them were all the ranking naval heroes excepting Rear Admirals Dewey, Schley and Sampson. On October 27th, a military parade, including many of the troops which had taken part in the War, was held. General Miles, as head of the army, was in command. Twenty-five thousand men were in line, and the procession was reviewed by President McKinley from a large reviewing stand on the east side of Broad Street, which extended from Walnut to Sansom Streets. On October 28th, the postponed Civic Day procession closed the festivities. The route of the procession was six miles long, and the sidewalks on Broad Street were covered with stands from which spectators, who had purchased seats, witnessed the parades. It was estimated that five miles of stands were erected. The arch on Broad Street, as well as the whole elaborate Court of Honor, was illuminated at night by many electric lamps.

PEALE, CHARLES WILLSON—(1741-1827), portrait painter and naturalist, spent the greater part of his professional career in Philadelphia. He was the eldest child of Charles and Margaret (Triggs-Mathews) Peale, and was born in Queen Anne County near Centreville, Md., where his father was a school

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CHARLES WILLSON PEALE, IN HIS MUSEUM IN THE STATE HOUSE  
Painted by the Artist. In the Collection of the Pennsylvania Academy of the Fine Arts

(971)



master. At the age of thirteen, he was apprenticed to a saddler in Annapolis. Freed of his indenture at the age of twenty, he established a business for himself at the time of his marriage. Always fond of drawing, he now began to paint landscapes and portraits, and having received fifty pounds for a portrait of Captain and Mrs. Maybury he was encouraged to devote all his time to painting. He first visited Philadelphia about 1765, when he came to purchase artists' materials. He received a few lessons in painting from John Hesselius, who was then living in the neighborhood of Annapolis.

After spending some months in New England and in Virginia, where he painted portraits he returned to Annapolis in 1766, when John Beal Bordly, Charles Carroll, Governor Sharp of Maryland, and others made up a purse to send Peale to London to study, and before he started, William Allen, Chief Justice of Pennsylvania, gave him a letter to Benjamin West. Peale spent two years in London studying under West. He also familiarized himself with all branches of the fine arts, and even learned how to scrape a mezzotint engraving. He also obtained some commissions for portraits, which relieved him from drawing on his American friends for funds. When he returned in 1769 to this country he immediately was employed in portrait painting. He painted the portraits of John Cadwalader and John Dickinson. He removed with his family to Philadelphia in 1776, setting up a studio in Arch Street. He had become the leading portrait painter in the Colonies. He heard the call to arms and responded. At first he was a Lieutenant of Militia, and in 1777 was promoted to a Captaincy.

His connection with the army did not stifle his art, for he carried in his camp kit materials for drawing and painting, and painted many portraits of men eminent in the American cause, among them Washington. During his connection with the army he took part in the battles of Trenton and Germantown. In 1779, he was a member of the Pennsylvania Legislature. Henceforth, he was a resident of Philadelphia, and for the following six years he painted many portraits of notable Americans. Early in 1779, the Supreme Executive Council of Pennsylvania commissioned Peale to paint a portrait of General Washington, and the General being in the city soon afterward gave the desired sittings, probably at the Artist's Studio, then on Market Street. This painting is a full length, and in the background is a view of Nassau Hall, Princeton. In 1780, Peale made a mezzotint engraving from this work, one of the earliest mezzotints engraved in this country.

In 1784, the artist was asked to make drawings of bones of a mammoth, and, having already organized a historical portrait gallery, began to take a deep interest in natural history, and altogether decided to found a great Philadelphia museum. Next to his house, next to the southeast corner of Third and Lombard Streets, he converted a frame structure into an exhibition hall, and thus was founded one of the earliest American museums. In 1794, he rented the hall of the American Philosophical Society, Fifth Street below Chestnut Street, and later

the Legislature granted the use of the second floor of the State House, where his museum was expanded and attracted international attention.

Peale made three attempts to establish a national association of artists. First, in 1791, in which he was joined by Ceracchi and William Rush, but the founders did not agree upon the plans, and the scheme was abandoned. In 1795, another attempt was made. "The Columbianum" was the result, but, it too, was short lived. In 1805, his dream was realized when he initiated the founding the Academy of the Fine Arts (*q. v.*). He was a man of versatility, but principally he was a painter, devoting his time from 1765 to 1795 to that art exclusively. The artist married three times and had a large family of sons and daughters, several of whom became noted as painters, the most celebrated being Rembrandt Peale. Charles Willson Peale died in 1827.—See MUSEUMS. His younger brother, James Peale, also was a portrait painter.

[*Biblio.*—"Cabinet of Natural History" (Phila., 1830) contains a memoir by his son, Rembrandt; W. Dunlap, "Hist. of the Arts of Design in America" (N. Y., 1834); "Catalogue of an Exhibition of Portraits by Charles Willson Peale, James Peale, and Rembrandt Peale" (Phila., 1923); H. T. Tuckerman, "Book of the Artists" (N. Y., 1867); Horace Wells Sellers, "Charles Willson Peale—Artist-Soldier," *Pa. Mag. of Hist. and Biog.*, July, 1914; "Engravings of Charles Willson Peale," *Pa. Mag. of Hist. and Biog.*, April, 1933; John Sartain, "Reminiscences of a Very Old Man" (N. Y., 1899).]

PEALE'S MUSEUM—See MUSEUMS.

PEGG'S RUN—(obliterated), ran a course which is now mainly occupied by Willow Street. One branch commenced at Fairmount Avenue west of Fifteenth Street, and then ran southeast nearly to Vine; thence northeast above Callowhill Street and east of Tenth, where it was joined by a branch which rose west of Eleventh Street between Green Street and Fairmount Avenue. The united streams flowed eastwardly to the Delaware. This creek was called Cohoquinogue in a patent to Jurian Hartsfelder for the whole of the Northern Liberties in 1678. It was called Pegg's Run after Daniel Pegg, an Englishman, who was the purchaser of Hartsfelder's land. On Scull & Heap's map it is called Cohoquinogue; on Hill's, Cohoquinogue.

PEGGY MULLEN'S BEEFSTEAK HOUSE—It is not known when the Mullens became proprietors of the Tun Tavern, which was in King (now Water) Street at the corner of the first alley south of Chestnut Street. The Tun Tavern was the place of meeting of the first Grand Lodge of Freemasons in Philadelphia in 1732. Margaret (Peggy) Mullen was the wife of Thomas Mullen, who kept the Tavern about the middle of the eighteenth century when it was generally known as Peggy Mullen's Beefsteak House. On July 21, 1755, Elizabeth, a daughter of Thomas and Margaret Mullen, was baptized in Christ Church. Margaret Mullen died at the end of August, 1774, and was buried September 1, of that year, in Christ Church yard. Thomas Mullins and Annie Roberts were married in Christ Church February 3, 1733-34, and these probably were the

parents of Thomas Mullens, or Mullen, whose wife was Margaret. The Mullen's Beefsteak House was famed in its day, and there the Governor's Club dined on occasions, and Washington dined with the club when he was in Philadelphia as a delegate to the first Continental Congress, 1774. In 1775, Thomas Mullen opened a summer tavern on the banks of the Schuylkill in Passyunk, near Rope Ferry, which he called Vauxhall. Washington made one or two visits there in that year. Robert Mullen, possibly a son, had a beefsteak and oyster house on Walnut Street, between Front and Second Streets, in 1785. Thomas Mullen died in September, 1803.

**PELHAM**—A name given to a section of Upper Germantown, once occupied by the Carpenter estate of the same name. It is in the 22nd Ward.

**PEMICHPACKA**—An Indian town situated somewhere upon the stream since known as the Pennepack Creek. Pemichpacka means, according to some authorities, "deep, dead water," or "a pond, lake or bay, water not having a current."

**PENITENTIARY, EASTERN STATE**—Fairmount Avenue, from Corinthian Avenue to Twenty-second Street. Property covers about eleven acres of ground, bounded by Fairmount Avenue, Brown Street, Corinthian Avenue and Twenty-second Street. The corner-stone of the Penitentiary was laid May 22, 1823, and the institution was opened for prisoners October 22, 1829. Here the system of penology known as solitary confinement was introduced upon the opening of the prison, which drew down upon it the maledictions of Dickens in his "American Notes," but which has been praised by students of the subject. The prisoners, under the inspiration of Warden Robert J. McKenty, had baseball games, published a paper, and contributed to the various war charities and purchased Liberty Loan Bonds during the World War. The institution afterward fell into some disgrace through escapes and other incidents, and was thoroughly reorganized. The Eastern Penitentiary on Fairmount Avenue was built from the designs of John Haviland (*q. v.*), and when erected, established a new system in penology in this country. In 1927, work was begun on the new Eastern State Penitentiary at Graterford, and there has now been almost completed, principally by convict labor, a larger prison upon a modern plan. It is announced that all the prisoners in the Philadelphia institution will not be transferred for several years. In 1932, the prison population in the new buildings was more than 1,300, while at the same time there remained in the Fairmount Avenue penitentiary more than 1,600 prisoners.

**"PENN"**—Signature appended to the historical column in *The Evening Bulletin*, written by William Perrine (1859-1921).

**PENN CLUB**—This organization, which is unique among clubs in Philadelphia, is the outgrowth of a magazine, *The Penn Monthly*, published from 1870



to 1880. The headquarters of the magazine, 506 Walnut Street, became the meeting-place of men who were leaders in literature, art and science. There semi-monthly receptions were given by the Penn Monthly Association. In 1875, the Penn Club was organized. A lease was obtained for a four-story dwelling at the southeast corner of Eighth and Locust Streets, which was numbered 720 Locust Street. It had been the residence of Daniel Dougherty, a great orator and leader of the Philadelphia Bar, and later of John Dolman, a well-known actor. This house remained the home of the club from 1875 until 1925, when the club, whose only function was the giving receptions to distinguished persons, abandoned its old home. Since then its receptions have been given in the hall of the Historical Society of Pennsylvania. The club was incorporated in 1889. In 1924, Charles J. Cohen compiled and privately printed a volume giving an account of the activities of the organization.

**PENN TOWNSHIP**—Was formed from the western portion of the Township of the Northern Liberties by order of the Court of Quarter Sessions in the year 1807. It was north of Vine Street, bounded on the east by Sixth Street to the intersection of the road to Germantown; thence by the same north by west to the foot of Logan's Hill; southwest to the Township-line Road; along the same to a point a short distance above Manheim Lane; then over in a southwest direction to the Schuylkill, and down the same to Vine Street. Its greatest length was four miles; its greatest width, three miles; area, 7,680 acres. The districts of Spring Garden and Penn were created out of this township, and it included portions of Rising Sun and Nicetown and Fort St. David's, afterward called Falls Village. It was traversed in a northwestern direction by the Ridge Avenue from Ninth and Vine Streets and northeasternly from the Schuylkill between Fairmount and Lemon Hill by Turner's Lane, which ran into the Germantown Road, and by Nicetown Lane, from the Ridge Road below the Falls, over to Nicetown, Germantown and beyond. These became part of the city in 1854.

**DISTRICT OF PENN**—That portion of the Township of Penn which lay north of the north boundary line of Spring Garden, between Delaware, Sixth Street and the Schuylkill River, and between a line parallel with Hickory Lane (now Fairmount Avenue), west of Sixth Street as far as Broad Street, and then due west to the Schuylkill, and along the same to a line parallel with, and at a distance of one hundred feet north of Susquehanna Avenue, and thence to the middle of Sixth Street. It was created a district by Act of February 26, 1844, as "the Commissioners and Inhabitants of the District of Penn."

**PENN, WILLIAM**—(1644-1718), founder of Pennsylvania, was a man of many parts. Beginning as a cavalier, he became a Quaker, exerting the greatest influence upon that religious sect; and was at times politician, law-giver and the first real estate operator in America. Born in his father's house, London, "upon Great Tower Hill, on the east side, with a court adjoining to London Wall,"

he was the elder son of Vice-Admiral Sir William Penn, and his wife, Margaret Jasper, of Rotterdam. He was born on October 14, 1644, and was baptized in the Church of All Hallows Barking, in London, October 23, of the same year.

His early education was obtained in Chigwell Grammar School in Essex, about ten miles from London. And from his own statement it was there, when he was but twelve years of age, that "the Lord first appeared to him," and he felt "he had been awakened or called to a holy life." In 1656, his father removed with his family to Ireland, where he had valuable estates. At fifteen, young Penn was sent to Oxford, where he was entered as a student in Christ's Church College. Among his companions there was John Locke, whose fame rests upon his "Essay on the Human Understanding." While at the University, Penn attended a meeting of the Religious Society of Friends, when Thomas Loe, formerly of the University, preached and made a deep impression upon his mind. A few other students, friends of Penn, like him, became dissatisfied with the worship of the Established Church, and held religious meetings of their own, which non-conformity led to the expulsion of Penn from the University. He returned home a changed youth. Refused to remove his hat, even in his father's presence, and declined to do so even in the presence of the King, or his brother, the Duke of York. In a rage, after heaping blows upon him, his father drove him from his house. Penn's mother interceded for her son, and he was allowed to return.

Thinking to banish William's thoughts of a quiet religious life, his father fitted him out as a dandy, and sent him to France in company with some persons of rank who were making "the grand tour." This was in 1662. When he returned to England two years later, he had acquired polish of manners, had used his sword in self-defence when waylaid in Paris, and was voted by Samuel Pepys as "a most modish person, grown quite a fine gentleman." He now became a law student, being entered in Lincoln's Inn. In 1665, he accompanied his father when the British fleet put to sea. Naval life did not appeal to the young man, and after a short trial, he returned to his legal studies, just as the plague was ravishing London. The following year, he was sent by his father to Ireland, where the Duke of Ormand, then Lord Lieutenant, presided over a gay and splendid court. The Duke of Ormand was pleased with the young Penn, and wanted to make him Captain of a company of soldiers at the fort at Kinsale, and William was eager for the command, for, as he expressed it, "the glory of the world overtook him." His father said he thought his son's sanity had become inflated, and refused.

Going to Cork on business, Penn found Thomas Loe preaching again. He listened, and soon afterward became associated with the Quakers. In 1667, he was arrested with others at a meeting of Quakers, and was sent to prison. He wrote to the Earl of Orrery protesting, and was released. In 1668, Penn had become a recognized minister of the Society of Friends. He still wore the attire of a cavalier, and it is said that he still wore his sword, and remained a man of rank and fashion. George Fox, the founder of the Quakers, spoke to him about his sword, but Penn quoted Christ as urging "he that hath no sword, let him

sell his garment and buy one"; to which his companion answered, "I advise thee to wear it as long as thou canst." However, Penn soon afterward laid aside his sword, but, apart from removing trimmings from his costume, continued to dress as would a man of his rank and station in his time.

Not long after he felt himself called to the ministry, Penn became an author, and in 1668 his first publication, "Truth Exalted" (according to Janney), appeared, but in John Wything's "Catalogue of Friends Books" (1708), a larger pamphlet, "The Guide Mistaken & Tempotizing Rebuked," preceded it. From that year onward Penn wrote many pamphlets and books, and probably wrote more than any other Quaker author. Some of his works have become classics of their kind, such as "No Cross, No Crown" (1669), "The Peoples Antient & Just Liberties Asserted" (1670), "A Treatise of Oaths" (1675), and "Some Fruits of Solitude" (1693).

His pamphlet, "The Sandy Foundation Shaken" (1668), gave great offence to the clergy, and especially to the Bishop of London, and caused the author to be arrested and confined in the Tower. While a prisoner, Penn wrote "No Cross, No Crown," a work that displays extraordinary erudition, and familiarity with many languages, especially for a young man of twenty-four. In his "Autobiography," Penn gives the duration of his imprisonment as "the beginning of December till the fall of the leaf following." Evidently about ten or eleven months. It is said the Duke of York, brother of the King, interceded for Penn, and brought about his release. After his release, Penn's father sent him to Ireland on business, and upon his return there was a reconciliation between father and son (1670).

Not long after his return, he was again arrested. This time for going to a Quaker meeting in Grace Church Street. He and William Mead were committed to Newgate Prison. Penn's father was on a sick bed, and he paid his son's fine that he might be released. The Admiral died not long afterward, leaving his blessings and kindly advice to his son. The year was not ended before Penn was confined in the Tower again. This time for preaching in Wheeler Street to a meeting of Friends. He was examined and sentenced to six months' imprisonment in Newgate. Upon his release, he made a religious tour of the Continent, and when he returned to England, in 1672, he was married to Gulielma Maria Springett, daughter of Sir William Springett. In 1677, he made a journey to Holland and Germany, and in 1679, being a Whig in politics, he became an ardent political speaker, lending his aid to his friend, Algernon Sidney, who was a candidate for Parliament.

His first interest in America was aroused in 1675 when he was called upon to arbitrate a dispute between John Fenwick and Edward Byllinge over the possession of West New Jersey. He managed the property for some time, and finally assisted in drawing up a constitution for the province, in 1676. The study he was called upon to give the subject naturally increased his knowledge of the lands which lay across the Delaware River. In 1679, Penn and eleven others purchased East New Jersey from the estate of Sir George Carteret, who



owned it. While he had some thought of establishing a Quaker Colony in New Jersey, comparatively few Friends came over to settle there at that time. There can be no doubt that the experience gained by Penn in his connection with New Jersey turned his ideas in the direction of a new province, and that he thought he had the means to realize this dream.

The inheritance left him by his father included a claim against the British Government of sixteen thousand pounds, and in 1680, he petitioned Charles II to grant him, in lieu of this sum, "a tract of country lying north of Maryland, bounded on the east by the Delaware River, on the west limited as Maryland and northward as far as plantable." On March 4, 1681, the King's signature was affixed to a patent for this vast country. The King named the new province Pennsylvania, in honor of Admiral Penn, against young Penn's protests, for he merely desired it called Sylvania, and feared he would be accused of vanity if it were named Pennsylvania. However, the King refused to make the change.

Penn, within three months, had two agencies selling lands in the new province, and himself was busied encouraging settlers. He commissioned his cousin, William Markham, his deputy and dispatched him to the new colony. On July 11, 1681, he wrote his paper of conditions, and devoted ten of the articles to the laying out of his capital city. On September 30, 1681, he appointed William Crispin, John Bezar and Nathaniel Allen, commissioners, to lay out a town and and treat with the Indians, and desired that the capital should be "a green country town." His Frame of Government was signed on April 25, 1682. On August 30, 1682, he sailed from The Downs in the ship *Welcome*, and in less than two months arrived opposite New Castle, on the Delaware, October 24th. On October 28th, he landed at Upland, now Chester. Early in November he went in an open boat to Philadelphia. The town had been laid out, and some progress had been made in erecting primitive clapboard houses. After giving directions for the planting of his new town, Penn went to New York. By the time he returned a dwelling was prepared for him. The traditions persist, although unsubstantiated, that in November, 1682, Penn made a treaty with Tamanen and other Indian chiefs at Shackamaxon (Kensington). No treaty ever has been discovered, but it is beyond doubt that Penn did have a meeting or meetings with the Redmen he found here. In 1683, he made a tour of the interior of his province. On August 12, 1684, he sailed for England to obtain a settlement of the boundary question which had arisen with Lord Baltimore, of Maryland.

Early in the year 1685, Charles II died and his brother, the Duke of York, succeeded as James II. Penn was a friend of both, and so had himself frequently upbraided for being a Papist. He wrote a pamphlet on liberty of conscience, and this seemed to make the opposition to him in England more acute. In the interests of James, Penn went to The Hague and strove to have him accept the principles of toleration and the removal of the test oaths. When James was succeeded by William and Mary, Penn was brought before the Lords of Council, and held in bail on no charge at all, but later discharged. As a friend of James II he was under suspicion. In 1690, he was arrested again and brought before the

Lords in Council, charged with holding a treasonable correspondence with the late King James. His answer was said to have been "noble, generous and wise." He was held for court but no one appeared against him and he was discharged. However, his love for James and his gratitude to him caused him to be frequently in trouble with the Government.

On October 21, 1692, Governor Benjamin Fletcher, Governor of New York, was commissioned by the Sovereigns, William and Mary, to take under his jurisdiction the province of Pennsylvania. To add to Penn's troubles, his wife died February 23, 1694, in her fiftieth year. In August of that year the province was restored to Penn. In the spring of 1696 he married again. His second wife was Hannah Callowhill, the daughter of Thomas Callowhill, an English merchant. Five weeks later his eldest son, Springett Penn, died of consumption. Penn started on his second visit to his province, from Cowes, on September 7, 1699, and arrived at Chester, December 1st. This time he was accompanied by his family, and James Logan, his secretary (*q. v.*). He remained until October 28, 1701, when he sailed for England.

Trouble followed him to England. His son, William, Jr., cost him considerable, he was not getting his quit-rents from Pennsylvania, and was in debt. In 1705, his steward, Patrick Ford, died, and the latter's widow and son claimed possession of the province by virtue of a mortgage which Penn had inadvertently signed.—See BRIDGET, GOVERNESS. Penn's father-in-law, Thomas Callowhill, and others of his friends came to his assistance and a settlement was made with Ford's estate, to which, in reality, he owed nothing. At this time the Proprietor of Pennsylvania was too poor to afford the twenty-five pounds needed to pay his passage to America, which he never again visited. While he was awaiting settlement of this suit, Penn was confined in the Fleet, a prisoner for debt.

Penn now began to travel as a Quaker preacher in some parts of England. In 1710, he removed from London to Ruscombe where he resided for the remainder of his life. In 1712, he was stricken with paralysis while he was negotiating with the British Crown for the sale of his government in Pennsylvania. His memory failed him; his son, William, who was intemperate, had been absent for more than a year, and Mrs. Penn had to carry on virtually alone. Penn continued to grow weaker, and for a year before his death could scarcely walk. On July 30, 1718, he died in his mansion at Rubcombe, and on August 5th was buried at Jordan's in Buckinghamshire.

William Penn had seven children. By his first wife he had his son and successor, William, and a daughter, Letitia, who married William Aubrey (*q. v.*). By his second wife, who survived him, he had John, usually called "The American," because he was born in Philadelphia, while Penn and his family occupied the Slate Roof House (*q. v.*); Thomas, Richard, Margaret, and Dennis.

The small house Penn had directed his commissioners to build for him was erected on a lot at Front and Market Streets. It was being built when he made his first visit to Philadelphia, in 1682. On his second visit, 1699, he at first went to Edward Shippen's mansion, and later to the Slate Roof House, just

finished for Samuel Carpenter. On his first visit Penn also had a mansion at Pennsbury Manor, on the Delaware, opposite Bordentown, where he resided part of the time.—See LETITIA COURT AND HOUSE; SLATE ROOF HOUSE; WILLIAM AUBREY; JAMES LOGAN; FRIENDS SCHOOL. In 1881, Mr. George L. Harrison was sent by Governor Hoyt, of Pennsylvania, on a mission to England to arrange the transfer of the remains of Penn to Philadelphia. The mission failed.

On October 22, 23 and 24, 1932, the Two Hundred and Fiftieth Anniversary of the first landing of Penn in America was commemorated in Philadelphia by public meetings, a luncheon and a reception. A commemorative medal was struck, and the National Government placed on sale a commemorative William Penn stamp (three-cent denomination).

[Biblio.—Thomas Clarkson, "Memoirs of the Private and Public Life of William Penn," 2 vols. (Lond., 1813); Granville Penn, "Memorials of the Professional Life and Times of Sir William Penn, Knt." (Lond., 1833); Wm. Hepworth Dixon, "William Penn, an Historical Biography" (Lond., 1851); Samuel M. Janney, "The Life of William Penn, with Selections From His Correspondence and Auto-Biography" (Phila., 1852); Wm. J. Buck, "William Penn in America, or an Account of His Life from the Time He Received the Grant of Pennsylvania Until His Final Return to England" (Phila., 1888); S. G. Fisher, "The True William Penn" (Phila., 1899) gives a suggestive view of the existing portraits of Penn. Important collections of Penn manuscripts are in the libraries of the Hist. Soc. of Penna., and the Amer. Philosophical Soc. The Hist. Soc. of Penna. possesses the "Armor Portrait," which was presented by Granville Penn in 1833. While the Society has regarded it as an original, painted from life, two other copies of the portrait are known and the authenticity of all has been disputed; George L. Harrison, "The Remains of William Penn" (Phila., 1882), tells the story of the unsuccessful attempt to bring Penn's remains to this city.]

PENN, WILLIAM, CHARTER SCHOOL—See FRIENDS SCHOOL.

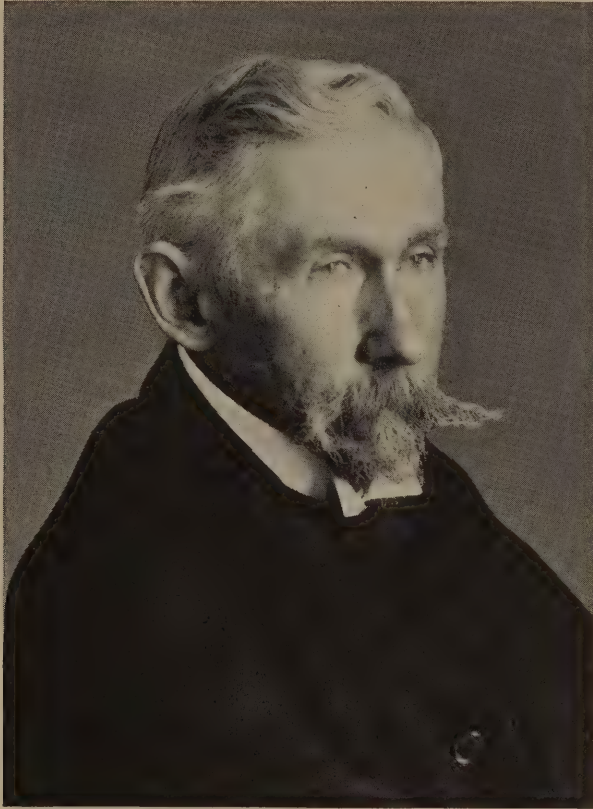
PENNELL, JOSEPH—(1857-1926), illustrator, etcher, writer, was the son of Larkin and Rebecca (Barton) Pennell, and was born in Philadelphia in the house still standing at No. 603 South Ninth Street. He was the greatest American etcher of his time, and one of the leading etchers of all time, but more than that he was a master of pen and ink drawing, and his illustrations for nearly or quite a hundred books remain the best work in that medium we have. He was intimately acquainted with the whole range of the graphic arts; was a lithographer, mezzotint and aquatint engraver, and also a wonderful painter in color, although very little of his color work was seen by the public until quite the end of his career.

Mr. Pennell's work was interpretative, and he despised the camera. Architectural rendering, especially in this country, owed a great debt to the style he set. He did not strive for a faithful, detail rendering of the design of a building, but sought to make a picture of it. He actually put into his marvellous drawings of the French Cathedrals, into the Parthenon, into ancient bridges and palaces of Europe something that no other artist had detected in them. He viewed them at the time of day when they made their deepest appeal to his imagination, and like a sympathetic friend he sought out their excellencies and



accentuated their virtues. Their faults, if they were not too many, he left to others.

After Pennell left school, his taste for drawing led him to apply to an architect for a position of apprentice in his drafting room. As the architect was willing but made it plain that no salary could be expected, the commercial folly of working for nothing did not appeal to the young man, who found a clerkship in a coal office, and spent his evenings in the then recently opened School of



JOSEPH PENNELL

*From an Unpublished Photograph of 1910*

Industrial Art. He left and went to the Schools of the Academy of Fine Arts. In 1880, he made some sketches of "The Neck," and took them to the editor of *Scribner's Magazine*. They were accepted, he was given orders for more, and Maurice Francis Egan wrote the article, "A Day in the Ma'sh," which appeared in the magazine for July, 1881. He made a series of etchings to illustrate Townsend Ward's articles on "The Germantown Road," for the *Penna. Mag. of Hist. and Biog.*, and commissions were frequent. It was found that a new style had been given both pen-and-ink and etching by young Pennell. He illustrated

many articles in *The Continent*, *Century Magazine*, and *Harper's Weekly*. While at work on some of these illustrations he became acquainted with Miss Elizabeth Robins, who was writing articles for the magazines, and thus was begun a literary and artistic partnership which lasted until the artist's death; they were married in Philadelphia in 1884, and soon afterward went to Europe, where the greater part of their lives were spent until the World War.

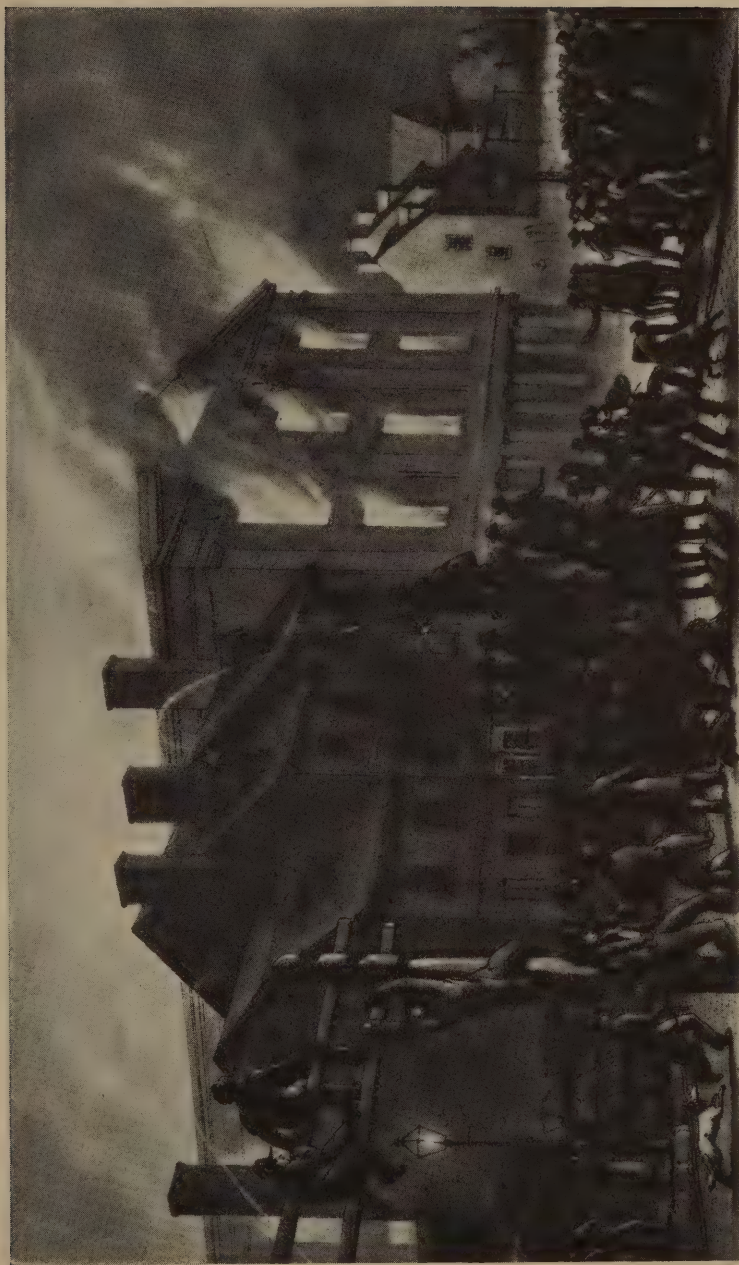
Mr. Pennell not only was the greatest artist in black and white of his time, but wrote and lectured upon the graphic arts. He wrote elaborate works upon the arts of etching, lithography, and pen and ink drawings, in each of which he wrote with the authority of a master. Together with Mrs. Pennell he wrote the fine life of James McNeil Whistler (1908); he also wrote many magazine articles, and in 1925 the picturesque story of his career, "Adventures of an Illustrator." The original pen drawings for "French Cathedrals" were purchased by the French Government, and until his death were exhibited in The Luxembourg. He received medals and honors from many exhibitions, and his series of lithographs of The Panama Canal, and those of War Work in England and America, are permanent and delightful records of great enterprises. Mr. Pennell died in Brooklyn, April 23, 1926, and was buried in the ground of The Friends Meeting in Germantown.

[Biblio.—E. R. Pennell, "Memoirs and Letters of Joseph Pennell" (Bost., 1928); L. A. Wuerth, "Catalogue of Etchings of Joseph Pennell" (Bost., 1928); L. A. Wuerth, "Catalogue of the Lithographs of Joseph Pennell" (Bost., 1931); "Who's Who" (1922).]

PENNELL, WILLIAM, GIFT—See CITY TRUSTS.

PENNSYLVANIA BIBLE SOCIETY—See BIBLE SOCIETY.

PENNSYLVANIA HALL—This temple of the Philadelphia Abolitionists stood on the west side of Sixth Street, at the corner of Haines, south of Race Street. It was erected in 1837-38, and formally dedicated May 14, 1838; on the night of May 17th the building was burned by a mob. While Philadelphia was the home and center of the movement to abolish Negro slavery in this country, the Abolitionists here were very unpopular. The feeling against them was so strong that the Anti-Slavery Society began to have difficulty in securing a meeting-room for the organization. In the spring of 1837, a stock company was formed for the purpose of erecting a building where liberty of speech could be enjoyed. In May, 1838, this structure was completed and formally opened, when rumors of coming violence were circulated all over the city. Abolitionists were very unpopular and citizens generally were apprehensive that violence would follow the opening of the hall. The hall, which had a front of sixty-two feet on Sixth Street, was one hundred feet in depth, was dedicated on May 14th, when an address was made by David Paul Brown. There were no anti-slavery meetings the first day, but on May 15th and 16th there were meetings of Abolitionists in the hall, and on May 17th an Anti-Slavery Convention of American



BURNING OF PENNSYLVANIA HALL, BY A MOB, MAY 17, 1838  
*From the History of Pennsylvania Hall*



Women was held there. Meetings were held by other organizations on those three days and the hall was filled with assemblages afternoons and evenings. Written notices were posted up in various parts of the city on May 16th, calling citizens to assemble at the hall on the evening of the 17th and "demand the immediate dispersion of the convention." Mayor Swift requested the managers of the hall to give up the night meetings. This they did and at six o'clock that evening handed the keys to the Mayor, who asked the crowd to retire. He was cheered, but the crowd remained. Later, when darkness fell, men with long pieces of timber forced their way through the crowds and began to batter in the door. Police were on hand but were ineffectual, and soon the mob was in control. Reaching the interior of the hall, they tore down window shades and curtains, and placing them on the platform ignited them, at the same time breaking the gas pipes that fuel might be added to the flames. When firemen were summoned they were threatened and could only save the surrounding properties, leaving the hall to burn until only the walls remained standing. The ruins afterward were purchased by the Independent Order of Odd Fellows, and rebuilt for Odd Fellows Hall.

[Biblio.—"History of Pennsylvania Hall which was Destroyed by a Mob on the 17th of May, 1838" (Phila., 1838).]

**PENNSYLVANIA HORTICULTURAL SOCIETY**—This organization was founded at a meeting held in the Franklin Institute, December 21, 1827. It was incorporated in 1831. Horace Binney was chosen first president. In 1828, meetings were held in The Philosophical Society's Hall, and the first exhibition of the Society was held in Masonic Hall, on June 6, 1829. Exhibitions which were annual occurrences were held successively at Washington Hall, Masonic Hall (until 1841); Chinese Museum (until 1854); Sansom Street Hall, below Seventh Street; Concert Hall; in 1855, in canvas pavilions in Southeast Penn Square (Broad and Market Streets); in Horticultural Hall, Broad Street above Spruce, which was opened May 29, 1867, burned January 31, 1881; rebuilt next year, burned May 27, 1893; rebuilt immediately. In 1897, a handsome modern building was erected. In 1917, the property was transferred to the Shubert theatrical interests and the Sam S. Shubert Theatre erected on the site. The playhouse was opened on August 26, 1918, with the musical spectacle, "Chu Chin Chow." Since then the Society has not maintained a hall, but continues to give its annual flower shows, usually in the Commercial Museum Building.

**PENNSYLVANIA HOSPITAL**—While this institution evidently had several founders, it is asserted by Franklin that its real founder was Dr. Thomas Bond (1712-1784), who, early in 1751, came to him to obtain his cooperation. Dr. Bond, then a well known medical practitioner in Philadelphia, had noted that there was no proper accommodation for the insane. There was the Philadelphia Almshouse, with its infirmary or hospital, but there was no desirable place to put the insane who were not paupers; neither was there a hospital for the sick who were not paupers. The suggestion of Doctor Bond for those times

was a most novel idea. He found some difficulty in obtaining contributors to his plan, for nearly every substantial person he approached upon the subject asked him what Franklin thought of his scheme. He then went to the printer who not only listened, but gave him a contribution, and what was equally important, gave him encouragement and help. Franklin, in his weekly newspaper, *The Pennsylvania Gazette*, printed a few articles about the need of such an institution. Contributors gave money freely for the enterprise, and Franklin, who then was a power in the Assembly, succeeded in getting through a bill which incorporated the hospital, and, on condition of raising two thousand pounds, granted a like sum towards its establishment. This Act was approved by the Governor, May 11, 1751. In October, 1751, the two Proprietaries, Thomas and Richard Penn, granted a charter and a piece of land for the hospital. The land, however, was declined as unsuitable. A generous-hearted German, Matthias Koplin, offered a piece of ground between Germantown and Philadelphia for the hospital. By August 20, 1751, subscriptions amounted to more than two thousand seven hundred fifty-one pounds, and the first installment of a thousand pounds from the Trustees of the Loan Office was applied for and received.

On February 10, 1752, the hospital began operation in a dwelling on the south side of Market Street, west of Fifth, which had been the residence of Chief Justice John Kinsey, of the Provincial Supreme Court, who had recently died. The site of this building was on that of the present No. 508. It was entirely unsuited to the treatment of the insane, and was not really adapted to hospital uses, but was only intended as a temporary location. The organization meetings of the subscribers to the hospital were held in the parlor of the Widow Pratt's Royal Standard Tavern, on Market Street, near Second.

In 1754, Franklin published his pamphlet, "Some Account of the Pennsylvania Hospital," and the project was well and safely launched. On September 11, 1754, the managers purchased a lot on the north side of Pine Street, which extended from Eighth to Ninth Streets, for five hundred pounds. Samuel Rhoads, one of the managers and a prominent builder, prepared plans for the hospital building, now the eastern wing, and it was occupied in 1756. In 1767, the Proprietaries of Pennsylvania granted a strip of ground on the south side of Spruce Street, extending from Eighth to Ninth Streets, which gave the institution a whole city block. The west wing was completed in 1796, and the Pine Street front of the Administration Building was built between 1800 and 1805, it also was planned and built by Samuel Rhoads. When the British occupied Philadelphia (1777-1778), they brought "A great number of sick and wounded soldiers to the hospital." In 1836, property in West Philadelphia, extending from Forty-second to Forty-ninth Streets, and from Market Street to Haverford Road, was purchased by the managers and upon this tract was erected the department for the insane.—See KIRKBRIDE'S; "CHRIST HEALING THE SICK."

[Biblio.—Dr. T. G. Morton and Dr. Frank Woodbury, "The History of the Pennsylvania Hospital" (1895); Benjamin Franklin, "Autobiography" (numerous editions); Dr. Francis R. Packard, "The Pennsylvania Hospital," in "Founders' Week Memorial Volume" (1909).]

**PENNSYLVANIA LITERARY INSTITUTE**—This probably was the first institute of its kind to be established here. It was organized August 10, 1828, as The Youth's Library and Literary Association, by five apprentice boys, and occupied apartments in the Union Building, at the northeast corner of Eighth and Chestnut Streets. In the winters of 1838 and 1839, courses of popular lectures were delivered before the members. In 1850, began the demand for institutions of this character.—See LITERARY INSTITUTES.

**PENNSYLVANIA MUSEUM**—See MUSEUMS.

**PENNSYLVANIA SOCIETY FOR THE ENCOURAGEMENT OF USEFUL ARTS AND MANUFACTURES**—Reorganized in February, 1803, after a period of inactivity, and chartered in March of the same year by the Pennsylvania Legislature. Dr. Benjamin Rush was elected president; Tench Coxe, John Kaighn, Dr. Caspar Wistar and Anthony Morris, vice-presidents; Samuel Wetherill, chairman of the Manufacturing Committee.

**PENNYPACK BAPTIST CHURCH**—Pennypack Creek at Krews Road crossing, Bustleton. While this edifice is not of great age, the burial grounds belonging to it are among the oldest in the city. The congregation is the oldest Baptist organization in Philadelphia, dating from 1688, when it was founded by a band of Welsh Baptists. The first pastor was Elias Keach, son of Benjamin Keach, a religious writer of London, who directed one of his poems against the Quakers. The original building was replaced by another structure in 1770, and the present edifice was erected in 1805. On June 1st, each year, there are commemorative exercises, and the occasion is known in the vicinity as "Pennypack Day."

**PENNYPACK CREEK**—Rises in Montgomery County, crosses the township line of the former Dublin Township, and enters the Delaware near Holmesburg. Duffield's Run and Ashton Run, uniting with Wooden Bridge Run, enter the Pennypack near Rowland's Paint Factory. Sandy Run enters into it north of the Oxford and Dublin Poor House. Comly's Run and Welsh Run flow into Paul's Run, which joins the Pennypack below Verreeville. On Lindstrom's map this creek is called Pennishpaska, La Riviere de Pennicpacka; by Campanius, Pennishpacha Kyl. In early Swedish patents it is called Pemipacka. Holmes calls it Dublin Creek, whilst in later maps it is called Pennypack and Pennepack. Heckewelder says that Pennypack means "deep, dead water; water without much current."

**PENNYPACK PARK**—Along the borders of Pennypack Creek, in the 35th and 41st Wards. It contains 1,097 acres, and was laid out about the time the Roosevelt Boulevard was opened.

**PENNYPACKER, SAMUEL WHITAKER**—(1843-1916), lawyer, judge, Governor of Pennsylvania, historian, was born in Phoenixville, Montgomery



County, Pa., April 9, 1843, a son of Dr. Isaac Anderson and Anna M. (Whitaker) Pennypacker. Before he was four years of age he could read, and at that age he was sent to school. When he was eleven, his father, who had been elected professor of Theory and Practice in the Philadelphia College of Medicine, removed with his family to Philadelphia. The following year, 1855, he attended Saunders West Philadelphia Institute, where all instruction was given in the French language. The next year his father died suddenly, and the family left the city to go to his grandfather's home at Mont Clare, where he completed his schooling. In 1857, he was given a position in the drug store of his father's cousin, Dr. Benjamin S. Anderson, in Kensington, Philadelphia, but in a little while was sent to Grovemont Seminary, Phoenixville, to prepare for college, and was graduated in 1859. For a year or two he was unable to find employment, but in 1861 he entered his grandfather's store, in Philadelphia, leaving, in 1862, to teach school at Mont Clare. In 1863, he enlisted in the Twenty-Sixth Pennsylvania Emergency Regiment, which encountered Early's Division of Lee's Army as it advanced on Gettysburg. When he was twenty-one he began the study of law in the office of Peter McCall, Philadelphia, and was admitted to the Philadelphia Bar, in May, 1866; in 1889, was appointed a Judge in the Common Pleas Court, and in 1893 became President Judge. In 1902, he was elected Governor of Pennsylvania, and in 1913 was appointed a member of the Public Service Commission of Pennsylvania, and became its first president.

Governor Pennypacker made an enviable record as a Judge and as the Chief Executive of the Commonwealth of Pennsylvania. While he was Governor he established the State Constabulary, founded upon lines of the Northwest Mounted Police of Canada, which within a few years became the model for similar forces in other commonwealths. As Governor he became known for the learned character of his vetoes, which were of great value as being a notable departure from the customary form of such executive actions. During his term also the present State Capitol at Harrisburg was erected. Of this building he was proud, although through some extravagances a scandal arose over certain expenditures by the Commission. Governor Pennypacker afterwards wrote a small book on the subject of the Capitol (1911) extolling its beauties and the fact that it had been constructed without running the State into debt. He also was instrumental in having the law of libel in Pennsylvania revised; inspired evidently by the caricatures and articles directed against him by a Philadelphia newspaper.

From 1872, when he published his "Annals of Phoenixville," his first book, until his death, he was deeply interested in the history of the State, and published many papers, made many addresses and wrote a few books on the subject, all of them being regarded as authority. Among his books were "Historical and Biographical Sketches" (1883); "The Settlement of Germantown" (1899); "Pennsylvania in American History," a collection of addresses and papers (1910); "Pennsylvania, The Keystone, A Short History" (1914). At his death he left the manuscript of an Autobiography, and this, which is a veritable classic, was

published after his death, under the title, "The Autobiography of a Pennsylvanian" (1918). He was the author of four volumes of "Reports and Decisions of the Supreme Court of Pennsylvania," known as "Pennypacker's Reports" (1882-1885); and of "A Fragment of the Chronicles of Nathan Ben Saddi," a reprint for the Philobiblon Club (1904), of which organization he was one of the founders, and long its president.

From 1900 until his death, September 2, 1916, Governor Pennypacker was President of the Historical Society of Pennsylvania, and was responsible for many valuable additions to its collection, and was instrumental in securing funds for the erection of the Society's hall. As a historian and as a collector of Americana, mainly in the State, Frankliniana and Pennsylvania imprints, Governor Pennypacker was a great figure. His knowledge of modern languages, which was extensive, permitted him to add much to the general information of the State's history. He always remembered that his father had been the first to favor making a park of Valley Forge, and the Governor was an active member of the Valley Forge Park Commission from 1899, when he was appointed by Governor Stone, until his death.

[Biblio.—Hampton L. Carson, "Samuel W. Pennypacker, an Address Delivered Before the Philobiblon Club" (1917); "An Address Upon the Life and Services of Samuel Whitaker Pennypacker," before the Hist. Soc. of Penna. (1917).]

**PEPPER POT**—Like scrapple, this is an ancient Philadelphia dish. Originally it was sold by colored women who sat in the market sheds in Market Street, for William Dunlap, writing about Krimmel's first successful picture of a pepper pot seller, mentions that a visitor to Philadelphia will never find it on his host's table. He was writing of conditions a century ago. It is now not so rare. Miss Eliza Leslie (*q. v.*), in her book, "Directions for Cooking" (1837), evidently did not agree with Dunlap, for she told how to prepare it for the average household's table. Her directions are:

"Take four pounds of tripe and four ox feet. Put them in a large pot, with as much water as will cover them, some whole pepper and a little salt. Hang them over the fire early in the morning. Let them boil slowly, keeping the pot closely covered. When the tripe is quite tender and the ox feet boiled to pieces take them out, and skim the liquid and strain it. Then cut the tripe into small pieces; put it back in pot, and pour the soup or liquor over it. Have ready some sweet herbs chopped fine, some sliced onions and some sliced potatoes. Make some small dumplings with flour and butter. Season the vegetables well with pepper and salt and put them into the pot. Have ready a kettle of boiling water, and pour on as much as will keep the ingredients covered while boiling, but take care not to weaken the taste by putting too much water. Add a large piece of butter rolled in flour, and lastly put in the dumplings. Let it boil till all the things are thoroughly done, and then serve it up in the tureen."

**PERCH CREEK**—Formerly entered the Schuylkill on the west side, above the Bartram's Garden, and is so called on Hill's map.

"PEREGRINE PROLIX"—Pen-name of Philip Holbrook Nicklin (1786–1842) attached to his "A Pleasant Peregrination Through the Prettiest Parts of Pennsylvania" (1836). He was born in Philadelphia; graduated at Princeton, 1804; studied law, but in 1807 became a merchant. Was a bookseller in Baltimore from 1809 to 1814 when he became a bookseller in Philadelphia. In 1827, he confined his business to law books, and retired in 1839. In 1834, as a trustee of the University of Pennsylvania, he visited England and prepared a report on the condition of the Universities of Cambridge and Oxford. He was a member of the Free Trade Convention which met in Philadelphia in 1831. He was also the author of "Letters Descriptive of the Virginia Springs."

PERMANENT BRIDGE—See MARKET STREET BRIDGE.

PERPETUAL MOTION MACHINE—See READHEFFER FRAUD.

"PETER PEPPERCORN"—Pen-name of Emanuel Price (1823–1898), who wrote topical poetry for *Taggart's Sunday Times*. A volume of these poems was published in 1885. He was born in England and came to Philadelphia about 1850; for years he was a dealer in second-hand books, and for a time attended to an outside book-stall at Leary's. His poetry had the democracy of Burns but none of the music.

"PETER PINDAR, JR."—Pen-name under which Nathaniel Chapman Freeman (1832–1904) wrote his satire, "Parnassus in Philadelphia" (1854).—See SATIRES.

"PETER PORCUPINE"—Name assumed by William Cobbett (*q. v.*), when he published his *Gazette*.

PETER'S ISLAND—In the Schuylkill River, above the present Reading Railroad Bridge, opposite the Belmont estate. It was so named after the Peters family, the owners of that plantation. It was early called Long Island.

PHARMACY, COLLEGE OF—See PHILADELPHIA COLLEGE OF PHARMACY AND SCIENCE.

"PHILADELPHIA, A LADY OF"—See LADY OF PHILADELPHIA.

PHILADELPHIA ACCENT—Lloyd Pearsall Smith, librarian of the Library Company of Philadelphia, observed (1886) "I have been repeatedly told that the English language, as spoken by the descendants of the early settlers of Philadelphia, many of whom were of excellent English county families, is more nearly that of the Addison circle of Queen Anne's time than can be found now anywhere in England. One of my informants was Mr. Abbott, of London, an



authority in literature. I cannot now recall the other." Foot-note in "Recollections of John Jay Smith," p. 107 (Phila., 1892).

**PHILADELPHIA AWARD**—This annual prize, which consists of ten thousand dollars, a gold medal, an engrossed scroll in a specially designed chest, was established in 1921 by Edward W. Bok to be given each year to the Philadelphian who was regarded as having distinguished himself in the preceding year. The trust fund deeded by the donor was the sum of two hundred thousand dollars. The scroll sets forth the deed which, in the opinion of the trustees, merited the honor. The medal was designed by Miss Violet Oakley. The proposed recipient's name is kept secret until the actual presentation, which is made under the Auspices of the Philadelphia Forum in the Academy of Music. The recipients have been: Leopold Stokowski, 1921; the Rev. Dr. Russell H. Conwell, 1922; Samuel S. Fleisher, 1923; Dr. Charles C. Harrison, 1924; Samuel Yellin, 1925; Dr. Chevalier Jackson, 1926; the Rev. Dr. W. Herbert Burk, 1927; Eli Kirk Price, 1928; Cornelius McGillicuddy, 1929; Paul P. Cret, 1930; and "The Unknown Citizen," 1931. This last, of course, was awarded to the funds to assist the unemployed, while the medal and scroll were given to the Historical Society of Pennsylvania for its museum. The 1932 award went to Dr. Earl D. Bond.

**PHILADELPHIA, BEGINNINGS OF—THE CITY**—In "certain conditions and concessions agreed upon by William Penn, proprietary and governor of the Province of Pennsylvania, and those who are the adventurers and purchasers in the said province, the 11th of July, 1681," it was agreed that "so soon as it pleaseth God that the above persons arrive there a certain quantity of land or ground-plot shall be laid out for a large town or city, in the most convenient place upon the river for health and navigation." On September 30th of the same year, William Crispin, William Heage, Nathaniel Allen and John Bezer were appointed commissioners to lay out "a great town of 10,000 acres." Crispin died during the passage; Allen, Heage and Bezer are supposed to have arrived in the latter part of the year 1681. From such evidence as is now extant it is supposed that the site of the great town was determined upon by them as early as the beginning of May, 1682.

Exactly when the name Philadelphia was applied to this great town cannot be ascertained. One of the earliest surveys on record, to David Hammond, dated the 10th of the fifth month (July), 1682, speaks of the lot being situate on Pool St. (afterward Walnut St.), in the City of Philadelphia. It is probable that about this time the name Philadelphia began to be applied to the great town. Penn must have determined upon that name almost as soon as he had obtained the charter for the province and contemplated the settlement of a large town. In his letter to Thomas Lloyd and others, members of the Society of Friends, written aboard the ketch Endeavor, on which he had embarked to return to England, in August, 1684, he wrote: "And thou, Philadelphia, the virgin settle-

ment of this province, named before thou wert born—what love, what care, what service and what travail hast there been to bring thee forth and preserve thee from such as would abuse and defile thee!"

The origin of this name is conjectural. The reason of Penn for adopting it is not known. It is supposed that he selected it from that of a city in Lydia, Asia, the seat of one of the seven early Christian churches.—*See* REV. 1:11; 3:7. The signification, "brotherly love," no doubt commended the name to his taste and judgment. The original boundary of the City of Philadelphia was between the streets called Valley (now Vine) and Cedar (now South) Streets. Between those boundaries the city extended from the Delaware to the Schuylkill Rivers, and from a map (Thomas Holme's) published about 1685, in London, it appears that the city extended three blocks on the west side of the Schuylkill, to a distance which would now be about three squares from Market Street bridge. For some reason not now known, this design was abandoned at an early date, and the western limit of the city was the Schuylkill River. There are grants on record for lots on the west side of the Schuylkill "in the City of Philadelphia," one of which is dated as late as 1685.—*See* CHARTERS.

THE COUNTY—This was laid out by William Penn, it is supposed, after his return from New York, which visit probably took place in November, 1682. On his return, it is said, he established the counties of Chester, Philadelphia and Bucks. Chester was south and west of Philadelphia; Bucks was north and east. The county of Philadelphia was without boundaries, except so far as they were limited in the royal grant of the province to Penn and by the establishment of Chester and Bucks Counties. Philadelphia lay between those counties, and extended from the Delaware and the boundaries of Chester (now Delaware) County and the southern and western boundary of Bucks County to an unlimited extent, and may be said to have embraced all the rest of the land in the province, except the counties of Bucks and Chester. This great area was diminished by the establishment of Berks County, March 11, 1752, and other counties north and west of Bucks, and by the establishment of Montgomery County, September 10, 1784, which blocked off all further claim north of it.

PHILADELPHIA CLUB—Northwest corner of Thirteenth and Walnut Streets. This is one of the typically exclusive social organizations in Philadelphia. The club was founded as a card club in 1830, when its members were in the habit of meeting at Mrs. Rubicam's Coffee House, at the northwest corner of Fifth and Minor, now Ludlow Street. A little later they were joined by a similar party of gentlemen who held their meetings at Mrs. Arney's Coffee House, at Sixth and Minor Streets, and in 1834, they moved to the Adelphi Building, Fifth Street south of Walnut, where they adopted the name of the Adelphi Club. The next year they moved to the Bonaparte House, 260 South Ninth Street, where the organization changed its name to the Philadelphia Club. The present home of the club was purchased in 1850 when the name was again changed to The Philadelphia Association and Reading Room, which in 1859



was again changed by a decree of the Quarter Sessions Court to the Philadelphia Club.

The house occupied by the club was erected by Thomas Butler, a son of Major Pierce Butler. The expensive residence was incomplete at the time of Thomas Butler's death in 1838, but he left instructions to have it finished according to his plans, which included double windows all over the house, and other innovations. It passed into the possession of Thomas Butler's son, Louis, but he never occupied it. For a few years it was occupied as a fashionable boarding house, and later as a young ladies' boarding school.

**PHILADELPHIA COLLEGE OF PHARMACY AND SCIENCE**—The first college of pharmacy organized in the United States was founded in 1821 and has changed its name twice. When instituted, at a meeting held in Carpenter's Hall, February 23, 1821, it was called the Philadelphia College of Apothecaries. It was incorporated March 30, 1822, as the Philadelphia College of Pharmacy, and a century later took the more inclusive title it now bears, the Philadelphia College of Pharmacy and Science. It has had many homes in its eleven decades.

Its first home was in the hall of the German Society, Seventh Street below Market, where it remained until 1833. In that year the college erected its own building on Zane (Filbert) Street, west of Seventh. In 1868, it erected a new building, 143 North Tenth Street. In 1892, a new building was erected on this site, and in 1928, the college, having changed its name, and having obtained the right to grant the degree of Bachelor of Science, moved to its present building at Forty-third Street and Kingsessing Avenue.

Before the Revolution, while there were pharmacists here, prominent among them, Sharp Delany, an Irishman, who became a leading figure in local patriot circles, subscribing five thousand pounds to the cause of Independence, it was customary for the physicians to furnish medicines, and these usually were prepared by their apprentices. In 1765, Dr. John Morgan introduced here what he called "the regular mode of practicing physic," by writing prescriptions. He advocated the entire separation of the professions of physic, surgery and pharmacy. But there was no school of pharmacy here, and young druggists learned nearly all they knew by serving as apprentice to a pharmacist, and probably attending lectures on chemistry and materia medica at the Medical School of the College and Academy of Philadelphia.

On February 21, 1821, the University of Pennsylvania announced that it would institute the degree of Master of Pharmacy, and would confer it upon such persons as were qualified. This announcement aroused the indignation of the druggists in the city. Peter Lehman, whose store was on Market Street below Tenth, immediately began an agitation. He called upon Henry Troth, a prominent druggist whose store was in Market Street, between Third and Fourth, saying, "Henry, this won't do, the University has no right to be taking our boys away at noon to make them M. Ps." Mr. Troth replied, "Why can't we have an institution of our own?" A meeting of druggists was immediately



called. It was held two days later in Carpenter's Hall. A committee was appointed to prepare a plan. This consisted of Samuel Jackson, Daniel B. Smith, Robert Milnor, Peter Williamson, Stephen North, Henry Troth, Samuel Biddle, Charles Allen, and Frederick Brown. The committee reported on March 13, 1821, and sixty-eight representative druggists became charter members of the new college, on March 27th. Charles Marshall was chosen first president. Dr. Samuel Jackson was elected professor of *Materia Medica* and Pharmacy; and Dr. Gerard Troost, professor of Chemistry.

[*Biblio.*—"The Philadelphia College of Pharmacy," by George M. Beringer, in "Founders' Week Memorial Volume" (1909).]

PHILADELPHIA COUNTY MEDICAL SOCIETY—*See* MEDICAL SOCIETY.

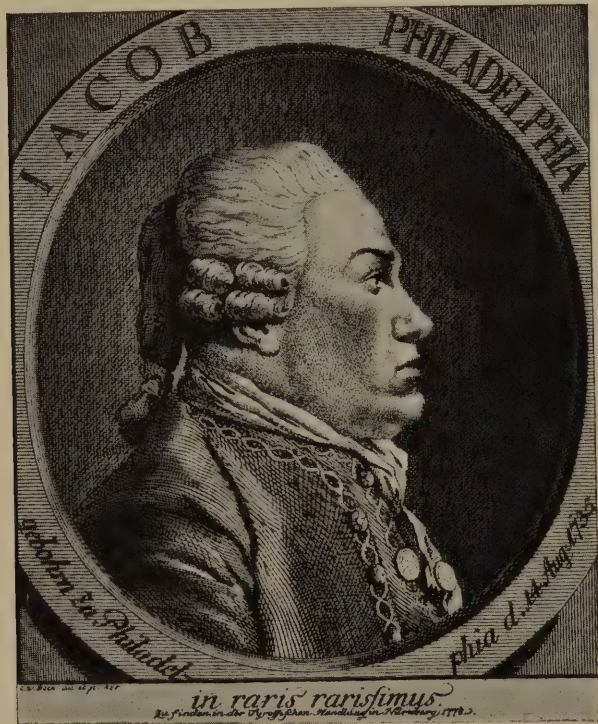
PHILADELPHIA, EARLY DESCRIPTIONS OF—The earliest descriptions of Philadelphia are to be found in William Penn's "Letter to the Free Society of Traders," London, 1683. Other early accounts were: "Letter of Thomas Paschall," London, 1683; William Penn's "A Further Account of the Province of Pennsylvania," London, 1685; "Letter of Doctor Nicholas More," London, 1686; Richard Frame, "A Short Description of Pennsylvania," Philadelphia, 1692 (in verse); Gabriel Thomas, "An Historical and Geographical Account of Pensilvania and of West New Jersey," London, 1698; John Holme, "A True Relation of the Flourishing State of Pennsylvania" (in verse), written in 1696, but not published until December, 1847.—*See* JOHN HOLME; RICHARD FRAME; HISTORIANS OF PHILADELPHIA.

PHILADELPHIA ELECTRIC COMPANY—*See* ELECTRICITY, DEVELOPMENT OF, IN PHILADELPHIA.

PHILADELPHIA, JACOB—(1720-1798), mystic, physicist, said to have been the first Jew born in Philadelphia, although the names of his parents remain unknown. Nearly all the information about this remarkable man is derived from the paper by Julius F. Sachse, read before the American-Jewish Historical Society, and published in its *Publications*, No. 15 (1907). According to this authority, Philadelphia was a student of Dr. Christopher Witt (*q. v.*), one of the Rosicrucian mystics, of the Pietistical community on the Wissahickon at Germantown, known as the "Woman in the Wilderness." As soon as the young man finished his studies with Dr. Witt, who was an astrologer, doctor of medicine, and physicist, he left for England, carrying letters of introduction from Dr. Witt to "Lord Henry Frederick, Duke of Cumberland," who was a correspondent of the Germantown mystic. Sachse says that the Duke became Philadelphia's patron for several years, and that he resided on the ducal estates. In 1758, upon the death of his patron, the young American mystic delivered a series of public lectures upon the mechanic arts and kindred subjects, in many

cities of England. Philadelphia subsequently went to Portugal, Egypt and India, and in 1778 was in Nuremberg, where the only known portrait of him was engraved. Although this engraving states that Philadelphia was born in 1735, Sachse declares that the real date was 1720. The mystic delivered his last lecture at Kothen, in the Duchy of Anholt, in 1797. He is said to have died while traveling in the Alps, "But the year and circumstances of his death are unknown." Although Sachse admits the portrait of Philadelphia displays the features of a Hollander or a German, rather than of a Jew, he insists that he was a member of the latter race.

[Biblio.—J. F. Sachse, "Jacob Philadelphia, Mystic and Physicist," *Publications of the Amer. Jewish Hist. Soc.*, No. 15 (1907), (Portrait).]



JACOB PHILADELPHIA

From an Engraving in the Historical Society of Pennsylvania

**PHILADELPHIA HOSPITAL**—The claim has been made for the Philadelphia General Hospital that it is the oldest institution of its kind in the United States. From a petition sent to the Assembly by the Overseers of the Poor, in 1729, for permission to erect an almshouse and infirmary, there resulted favorable action by the legislative body of the province. On March 3, 1731, with money obtained by City Council, the commission appointed to select a site, purchased a lot from a piece of land known as Green Meadows. This site was bounded by

Third, Fourth, Spruce and Pine Streets.—*See* ALMSHOUSE. In 1732, a brick building on the property was completed. The building fronted on Third Street, and it had quarters for an infirmary for the sick and the insane. In 1767, a new almshouse and hospital was erected on the block bounded by Spruce, Pine, Tenth and Eleventh Streets. During the Revolution this building became one of the principal military hospitals in the country. In 1831, work was begun on a new almshouse and hospital in Blockley Township on the Schuylkill below Spruce Street. It was completed in 1834, but patients were received in 1833. This large group, which was designed by William Strickland, has been replaced by modern structure during the last twenty years, and the Almshouse and the Department of the Insane have been removed to Holmesburg and Byberry, respectively.

[*Biblio.*—Dr. Roland G. Curtin, "The Phila. General Hospital," in "Founders' Week Memorial Volume" (1909); Charles Lawrence, "Hist. of the Phila. Almshouse and Hospitals" (1905); Dr. John Welsh Croskey, "History of Blockley; A History of the Phila. General Hospital" (1929); Dr. R. J. Hunter, "Origin of the Phila. General Hospital," *Pa. Mag. of Hist. and Biog.*, January, 1933.]

"PHILADELPHIA LAWYER"—After Andrew Hamilton's brilliant success in the John Peter Zenger trial for libel, in New York, in 1734, the stock of the Philadelphia attorneys arose to heights in the minds of all. Hamilton had enunciated a new principle in the law of libel, and had won a victory that no one then believed to be possible. Many years later, an English publication is said to have commented upon a complicated legal situation, that "it would puzzle a Philadelphia lawyer."—*See* ANDREW HAMILTON; PHILADELPHIA LAWYERS ADMITTED TO THE INNS OF COURT.

Captain Thomas Hamilton, in his book, "Men and Manners in America" (1833), comments in Chapter XI on the Philadelphia law courts: "It is not unusual among the lower orders in England, when any knotty point is proposed for discussion, to say it would 'puzzle a Philadelphia lawyer.' To do this, however, it must be knotty indeed, for I have never met a body of men more distinguished by acuteness and extensive professional information than the members of the Philadelphia bar."

[*Biblio.*—D. P. Brown, "The Forum; or, Forty Years' Full Practice at the Phila. Bar" (1856); Horace Binney, "The Leaders of the Old Bar" (1859); J. Hill Martin, "Bench and Bar of Philadelphia" (1883).]

PHILADELPHIA MERIDIAN—Although there are twenty observatories in the world whose situation is used as initial meridians of longitude, since the convention of the International Geodetic Congress in Washington, in 1884, that of Greenwich (London), England, is now almost universally adopted. It is not generally known that United States maps once used the location of Philadelphia as the initial Meridian, but this was the fact from 1790 to and beyond 1800, when the national capital was removed to Washington. The Philadelphia



Meridian may be said to have actually been used as an initial Meridian from a time little later than the Revolution. When the observatory was erected in the State House Yard in the spring of 1769, to be used in observing the transit of Venus, which occurred June 3, of that year, it was calculated that it had been erected in Latitude  $39^{\circ}, 56', 54''$ , and in Longitude  $75^{\circ}, 8', 45''$ , west of Greenwich. The line of the Meridian, when established, ran directly through the middle of the State House; and it may be said that the Philadelphia Meridian dates from 1769, although it was some years later before it was noted on maps.

PHILADELPHIA ORCHESTRA—See ORCHESTRAS.

PHILADELPHIA SACRED MUSIC SOCIETY—This musical organization was founded in 1834, for the purpose of cultivating the higher branches of music, both vocal and instrumental. In 1839, it had a hundred performers, and gave four concerts each season. It also conducted schools for primary instruction in music. These schools were in operation in the Society's Hall, Cherry Street near Fifth. Benjamin Matthias, editor of the *Saturday Chronicle*, was president; Samuel H. Davis, secretary; Henry Knauff, an organ builder, was instrumental conductor; and Daniel Williams, a lumber merchant, was vocal conductor.

PHILADELPHIA SKATING CLUB—This unique organization was founded on December 21, 1849, at a meeting held in Stigman's Washington Inn, No. 3 George Street, later known as the Wetherill House, 603 Sansom Street. Col. James Page was chairman of the meeting which issued an invitation to skaters to attend a meeting on December 28th to form a club to be known as "The Skaters Club of the City and County of Philadelphia." The organization was completed January 4, 1850. Col. Page was its first president. Its purpose was the instruction and improvement to the art of skating, and the efficient use of proper apparatus for the rescue of persons breaking through the ice. During the first few years of the club's life it made a remarkable record of life-saving. In 1860, the club received the right to erect a club house on the Schuylkill River, just below Sedgeley, now a part of boat house row. The Humane Society, which had been founded in 1780 for the purpose of restoring persons apparently drowned, found its rescue work on the Schuylkill among skaters was of lesser importance than that of the Skating Club, so about 1860 it was disbanded. That year the skaters erected their building and on February 28, 1861, the club was incorporated as The Philadelphia Skating Club and Humane Society.

[Biblio.—John F. Lewis, "Skating and the Philadelphia Skating Club" (1895).]

PHILADELPHIA SKETCH CLUB—Club house, 233 South Camac Street. Oldest social club of artists in the city. Founded in 1860 and incorporated in 1889. Has a quaint and attractive club house in which there are frequent exhibitions of paintings, drawings and similar art works by its members or others, during the winter months. Membership is limited to those who have ability to present an acceptable drawing, painting or other art work.

**PHILADELPHIA ZOOLOGICAL INSTITUTE**—This menagerie was first seen in Thomas Cooke's Circus Building, on the south side of Chestnut Street, east of Ninth. It was opened in the winter of 1838-39. The following year it was transferred to the Sansom Street end of the Walnut Street lot of Raymond & Waring's Circus.—See **CIRCUSES**. Although wild animals had been exhibited in Philadelphia before this, the Zoological Institute might be regarded as the city's first permanent show of living animals. About 1848, the Institute became a memory.

**PHILOMATHEAN SOCIETY**—Formed of undergraduates of the University of Pennsylvania. Has enjoyed uninterrupted existence since its founding in 1813. It is a center of intellectual and social life among its members, and maintains club rooms in College Hall. Among its activities are the production of plays. Two O'Clock Talks, debates with other colleges and societies, and weekly literary programs, affording opportunities for all forms of platform speaking.

It is for none of these activities that the Philomathean has secured a place in history. In 1855, Thomas K. Conrad presented to the society a plaster cast of the Rosetta Stone. There still was a great deal to learn about Egyptian hieroglyphics and also about the Demotic text of the inscription. Three undergraduates, members of the society, Charles R. Hale, S. Huntington Jones, and Henry Morton, became deeply interested in the inscriptions and undertook the translations of trilingual texts, the first attempted in America. The young Egyptologists completed their work in 1857, and presented it in the form of a beautifully illuminated manuscript. The manuscript disappeared for a short time, and when it was recovered the society advised that it be published in book form.

In order to accomplish this, which required the facilities of chromo-lithography, Mr. Morton, one of the translators, placed himself as a student under the direction of Max Rosenthal, a well-known lithographer, and learned the art of drawing on stone. The two combined their work, and in 1858 issued one of the most remarkable volumes ever published in this country. Every bit of text was drawn, or written on stone, and many pages were elaborately decorated in color. Within a few days the first edition was exhausted, and when the second edition was called for, only the last twenty pages remained upon the lithographic stones, for the others had been erased as soon as used. This fact necessitated redrawing about one hundred pages, so that the second edition (1859) is virtually a different volume, so far as decoration is concerned. This "Report of the Committee Appointed by the Philomathean Society of the University of Pennsylvania to Translate the Inscription on the Rosetta Stone" is one of the monuments of American scholarship and enterprise.

**PHIPPS (HENRY), INSTITUTE**—Seventh and Lombard Streets. The Henry Phipps Institute for the study, treatment and prevention of tuberculosis is intended for the threefold object of research in tuberculosis, of instruction,

and as a benefaction to the needy afflicted by tuberculosis. Its research and other activities are in charge of a special directorate; and under appropriate regulations graduate work in its special lines of operation is afforded properly prepared students of this disease. Its present building was completed in May, 1913. Laboratory facilities, clinical opportunities and study and practice in sociology among the tuberculous are offered. The institute was founded in 1903 by Mr. Phipps, who provided for its entire maintenance at 236 and 238 Pine Street, until he endowed it and turned it over to the University of Pennsylvania in 1910. He provided the present building, which was erected and equipped at his expense.

**PHOTOGRAPHIC PROGRESS IN PHILADELPHIA**—Philadelphia has been in the forefront in introducing photography to this country, and the development of the heliographic art received its greatest stimulus and progress in this city. Much of the earlier progress here was summarized by Dr. Julius F. Sachse, in a paper he read before the Franklin Institute, December 16, 1892. From this these statements are derived:

Joseph Saxton, (1790-1873), an employee of the Philadelphia Mint, made the first heliograph (Daguerreotype) in America, October 16, 1839.

Robert Cornelius, a Philadelphia lamp manufacturer, obtained the first picture of a human face ever taken by Daguerre process, November, 1839. In February, 1840, he opened the first photographic studio in the world at the northeast corner of Eighth and Ranstead Streets.

Dr. Paul Beck Goddard (1810-1866), of the faculty of the University of Pennsylvania, discovered the use of bromine as an accelerator in photography, December, 1839. This was the first notable improvement on Daguerre's process, and paved the way for all subsequent progress in the art. Doctor Goddard was the first person in the world to obtain an instantaneous picture by this process, December, 1839. These instantaneous views were of outdoor scenes. Doctor Goddard, in January, 1840, made the first successful attempts at interior photography in the building of the Academy of Natural Sciences, southeast corner of Twelfth and Sansom Streets.

In December, 1839, William G. Mason (1797-1872), of Philadelphia, made the first perfect picture in the camera, by aid of artificial light.

In 1841, Joseph Saxton, of Philadelphia, produced the first photo-mechanical reproduction for use with printer's ink. It was used to illustrate the book by Eckfelt and DuBois, entitled, "Manual of Gold and Silver Coins." It was a view of the front of the Philadelphia Mint, at Juniper and Chestnut Streets. Mr. Saxton's first Daguerreotype was a view of the upper stories of the Central High School and the Pennsylvania Arsenal, both of which were in Juniper Street, opposite the Mint. The view, naturally, was reversed, because the Daguerreotype is nothing more than a negative backed by a silvered plate.

William (1807-1874) and Frederick Langenheim (1810-1879), of Philadelphia, about 1850, began the use of glass plates in photography. At first they printed





DR. PAUL BECK GODDARD

(999)

positives on paper which they termed hyalotypes. They also made positives on glass, thus establishing the lantern-slide. Francis Schreiber, also of Philadelphia, is given credit for making negatives on paper in 1847. This is now done by the photostatic process.

John Carbutt (1832-1905), who was born in England, but passed the greater part of his life in the United States, was the first person to successfully make a gelatine dry plate (1868). In 1871, he came to Philadelphia, which was his home until his death in 1905. In 1879, he turned his attention to the manufacture of photographic dry plates, and established in this city the first manufactory of its kind in this country.

Frederick Eugene Ives (b. 1856), whose name always will be prominently associated with the development of color photography, invented and patented a photo-engraving process, long known as the half-tone cut, in 1881, and the first engraving house to work under his patent was the Crosscup & West Engraving Company, of Philadelphia. In 1886, Mr. Ives, who is a native of Litchfield, Conn., and has been a resident of Philadelphia since 1879, described his method of Isochromatic photography with chlorophyl, which was a genuine advance in permitting the color values to be properly represented in a photograph. In 1889, he introduced in a pamphlet, "A New Principle in Heliochromy," his method



ALBRECHT PIANO, PHILADELPHIA, 1739

Oldest Existing American Piano. In the Collection of the Historical Society of Pennsylvania.

of photographing in color, and in 1894, he brought out his Photochromoscope, an apparatus for viewing the photographic plates in color. It was not long before the Ives process was adapted to making three and four color plates from which a printer, using the colored inks adapted, could print pictures displaying all the colors in nature.

Mr. Ives' son, Herbert Eugene Ives (b. 1882), has made a number of valuable contributions to photography, notably in connection with Television. He invented an apparatus for transmitting pictures over a telephone wire.—See MOTION PICTURES.

[Biblio.—Julius F. Sachse, "Philadelphia's Share in the Development of Photography," *Journal of the Franklin Institute*, April, 1893; M. A. Root, "The Camera and the Pencil, or the Heliographic Art" (Phila., 1864); L. E. Levy and Samuel Sartain, "John Carbutt," *Journal of the Franklin Institute*, December, 1905; Frederick E. Ives, "Autobiography of an Amateur Inventor" (1928).]

#### PIANO MANUFACTURE IN PHILADELPHIA—See MUSIC.

PILLORY—In 1708, the Common Council directed the erection of Pillory, Stocks and Whipping Post, collecting the arrearages of rent for stalls in the market and applying the sum for payment. These instruments of punishment were erected in the High Street at Front. Market days—Wednesdays and Saturdays—were selected for the exhibition of culprits in the pillory or stocks, and the punishment was only inflicted after the prisoners had been marched around the market-place as a warning to potential evil-doers. Later, the pillory, etc., were removed to Third and Market Streets.—See POLICE.

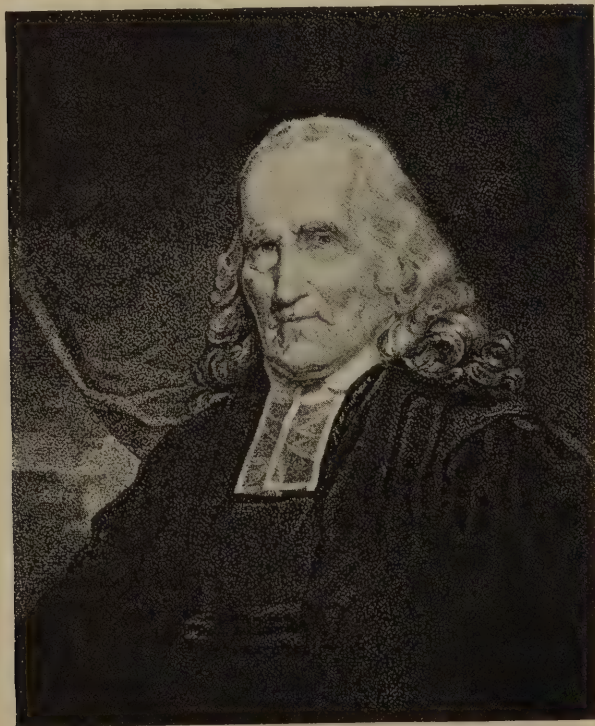
PILMORE, JOSEPH—(1739–1825), clergyman and one of the founders of the Methodist Church in America, was a native of Yorkshire, England. A friend and associate of the Rev. John Wesley, he was sent to Philadelphia, in 1769, as an itinerant preacher. Captain Thomas Webb, who was a British quartermaster, in Albany, N. Y., is said to have actually organized the first Society of Methodists in Philadelphia, the year before Dr. Pilmore's arrival. However, Dr. Pilmore, who began by preaching from the steps of the State House, and on the race track at Broad and Market Streets, seems to have been responsible for the establishment of the first Methodist Church in Philadelphia. This was in a building in Loxley's Court, a small thoroughfare, running northward from Arch Street between Third and Fourth Streets. The congregation did not hold services here very long, for the same year (1769) the uncompleted church building for the German Reformed Church, Fourth Street above Race, was purchased for the congregation which immediately began to hold service there.—See ST. GEORGE'S.

About 1774, Mr. Pilmore was appointed by the Rev. John Wesley to missionary work in Ireland, and later in Scotland. He became acquainted with the Rev. Samuel Seabury while in the British Isles, where the latter was about to



be consecrated a Bishop of the Episcopal Church of Connecticut. This was in 1784. Mr. Pilmore shortly afterward joined the Episcopal Church and Bishop Seabury ordained him deacon, November 27, 1785, and two days later advanced him to the priesthood. His first charge was rector of the United Parishes of Trinity Church, Oxford; All Saints, Lower Dublin; and St. Thomas', White-marsh. In January, 1789, he was called to be assistant rector of St. Paul's Church, and in March, 1804, became rector of that church, retiring in 1821.

The Rev. Dr. Pilmore became noted as a preacher and his sermons drew many to the churches where he served. His style has been described as "bold and declamatory." Charles Willson Peale engraved a mezzotint portrait of him in 1787, and after his death the Society of the Sons of St. George, to which he had bequeathed half his estate, ordered a portrait of him painted by John Neagle.



REV. JOSEPH PILMORE, D. D.

PINE, ROBERT EDGE—(1742-1788), portrait and historical painter.—*See* ART DEVELOPMENTS.

PINNEYES CREEK—Entered the Schuylkill north of the Point Breeze Gas Works, and was of considerable size. Mr. Henry says that Piney or Pinney in the Delaware language means "a place to sleep."

**PITTVILLE**—Once a village in what is now the 42nd Ward. It was settled around the intersection of Limekiln Road and Haines Street, running from Germantown.

**PLANK ROAD**—See **DARBY ROAD**.

**PLAYING CARDS, MANUFACTURE OF, IN PHILADELPHIA**—Ryves & Ashmead, paper stainers, whose factory was on Third Street, below Lombard, appear to have been the first manufacturers of playing cards in this city, sometime after the Revolution. They appear in the Directory for 1785 as paper manufacturers, although John Ashmead is described as a paper stainer, which means that he manufactured wall papers and papers for bookbinders. In the advertising pages of *The American Magazine*, for March and April, 1790, is an advertisement of the firm: "Ryves & Ashmead's superfine American manufactured Playing Cards. Sold wholesale and retail. At Thomas Seddon's book store in Market Street, Philadelphia."

Cardboard was not manufactured here until after the Revolution, and, as playing cards in those days had blank backs, it was customary to print invitation notices on the backs of playing cards. Several preserved notices of this kind to the Assembly halls, dated 1749, and in 1792, are of this character.

The first tariff act (1789) placed a duty of ten cents a pack upon imported playing cards. In 1792, the duty was increased to twenty-five cents; in 1819 (February), to fifty cents, and in August, 1816, down to thirty cents. In July, 1846, the duty became 30 per cent, which with little variation continued until the Civil War. In the meantime playing-card manufacture in Philadelphia increased considerably. In 1789, there was imported into the United States, 18,336 packs of playing cards. In 1801, the importations reached 159,266 packs, and thereafter decreased, because American cards were taking their place.

In the early days of manufacture, the designs on the cards were placed by means of stencils, and the coloring was not very brilliant. After stenciling the designs, the cards were varnished to prevent wear. In this crude manner cards were manufactured for many years, because wood engraving was not revived here until early in the last century.

From 1814 to 1845, James Y. Humphreys manufactured playing cards here, and early had his factory on Front Street near Walnut. Humphreys is to be remembered for issuing the most remarkably designed cards printed in this country up to his day. The Court cards did not resemble the conventional King, Queen and Jack, but in his deck the Kings were prominent American statesmen, led by Washington as King of Hearts; the Queens were the goddesses of mythology, and the Jacks were Indian chieftains, although none were identified by name on the cards, which, as may be seen from those illustrated, were not double in design, and distinctly had a top and bottom. The spot cards were not dissimilar to those still in use, save in one particular. The Diamonds were



WASHINGTON AS KING OF HEARTS (1839)

(1004)



JACK OF SPADES (1792)

SPECIMENS OF EARLY AMERICAN PLAYING CARDS  
In the Collection of the Historical Society of Pennsylvania



QUEEN OF DIAMONDS (1839)



printed in a light chrome yellow; the Hearts in red; the Clubs in a dark blue; and Spades in a light blue. The face cards were engraved, and the faces had a little daub of color on them. From all appearances the date of the specimens owned by the Historical Society of Pennsylvania, but exhibited in one of the buildings of the Independence Hall group, is the late 1830s. The backs of the cards have a design in light blue.

Samuel Hart & Co., who had been importing stationers on Fourth Street near Market, about 1850, moved to Market Street above Fourth, and began the manufacture of playing cards, possibly succeeding Humphreys. This feature within a few years monopolized the firm's attention, and in 1857 they had their factory at 416 South Thirteenth Street. Rapidly the playing cards manufactured by Hart & Company (Abraham and Samuel Hart) became noted all over the country, and the firm continued to be the largest producers of playing cards in the United States until the business was absorbed by the United States Playing Card Company, and the plant removed to Cincinnati, Ohio. Samuel Hart died in 1885, aged 67 years.

Thomas DeSilver, who was a bookbinder and stationer, was an early manufacturer of playing cards in this city. In 1810, his business was conducted on Sixth Street, near Spruce. In that year he was described as "bookbinder and playing card manufacturer." In those days as cards had to be stenciled by hand, the output was not considerable. In 1930, the capacity of the U. S. Playing Card Co., was 250,000 packs a day.

**PLAYS AND PLAYERS**—This association of amateur players and lovers of the stage was organized in 1910 and chartered June 1, 1911. It erected an attractive little theatre and club house at 1714 Delancey Street, and each season presents from ten to a dozen or more interesting modern plays. Its first play was Lady Gregory's, "The Gaol Gate," presented in 1911.

**PLEASANTON, AUGUSTUS JAMES**—(1808-1894), son of Stephen and Mary (Hopkins) Pleasanton, was born in Washington, D. C., his father being an Auditor in the Treasury Department. He was graduated from West Point in 1826. Served in the regular army until 1830, when he resigned his commission. In 1832, having come to Philadelphia to study law, he was admitted to the bar. In 1833, he was commissioned Brigade Major in the Pennsylvania Militia, becoming Colonel in 1835. During the riots of 1844, in Philadelphia, he was severely injured by a musket ball. During the Civil War period he served from 1861 to 1866 as Brigadier General of Volunteer Militia. In 1861, he organized the Home Guard of Philadelphia, an army corps of 10,000 men for defense of the city. He is best remembered for his studies in the effect of blue light upon plant life. He wrote a book on the subject, entitled, "The Influence of the Blue Ray of the Sunlight," first published in 1871, and again in 1876. This was the first suggestion of what in more recent times has been denominated the Violet Ray.—See BLUE GLASS EXPERIMENTS. General Pleasanton died in 1894. His experi-

ments were begun in 1861 and continued for years before he published his first pamphlet.

**PLEASANTVILLE**—A village in Moreland Township, on the county line, about one mile east of Somerton. It originated from a store kept there by Edward Worthington, and was then called "Tortleburg" or "Terrapin Town." Between 1860 and 1865 the more euphonious name was adopted for the place.

**PLUMBSOCK**—See **BYBERRY CROSS-ROADS**.

**POE, EDGAR ALLAN, IN PHILADELPHIA**—Poe first saw himself in print in a Philadelphia magazine, and spent about six years of his most productive period as a resident of this city. This first contribution of Poe's was an enigma, which was published in *The Casket*, for May, 1827; an answer to the enigma, also by Poe, was printed in the June number. *The Souvenir*, a weekly literary magazine, printed a three-line note in August of that year to the effect that "Mr. Poe of Baltimore" was attacked by highwaymen on a Philadelphia street. This probably referred to his elder brother, William, for Edgar had enlisted in the army, at Boston, in May, 1827. In *The Aerial*, published in Philadelphia, a poem, "To Laurentia," signed Edgar, in the number for May 15, 1830, has been attributed to Poe, and it is dated "Phila., April 20." Seven years later, and after he had left the *Southern Literary Messenger*, Poe came to Philadelphia. Where he stayed, or, indeed, how long he remained, is unknown.

After Poe left Richmond, in the spring of 1837, he naturally headed north. Philadelphia was the hub of the American publishing world, and he made his first stop here. About that time considerable interest was being manifest in animal magnetism, and the young writer, after looking over the subject, wrote a brochure, entitled, "The Philosophy of Animal Magnetism," which was published by a new firm of printers and publishers, Merrihew & Gunn. That Poe expected to remain here is borne out by the fact that instead of using his name as author, the little book went forth as "by a Gentleman of Philadelphia." It was not a success, and was forgotten for almost a century when it was discovered and republished (1928), for it displays the undeniable hand that later wrote "Eureka." Poe then went to New York, and there published another book, "The Narrative of Arthur Gordon Pym of Nantucket" (1838). Sometime in that year he returned to Philadelphia evidently with James Pedder, whose home was on Twelfth Street, above Arch, where Poe and his family resided with him. Mr. Pedder was editor of *The Farmer's Cabinet*, then published at 45 North Sixth Street. There has been an impression that Poe did some writing for *The Farmer's Cabinet*, but it was a monthly devoted to agriculture, and naturally outside the literary scope of the poet. But Poe did write for *Alexander's Weekly Express Messenger*, no file of which now remains in Philadelphia. It has been stated that he probably wrote for *The United States Military Magazine*, a monthly



WHERE POE EDITED BURTON'S MAGAZINE  
Corner of Dock and Moravian Streets, Now Removed  
(1007)



published here for a year or two, but careful study of its pages reveals nothing signed by him or at all like anything he would have written.

He tried another book. This time it was "The Conchologists' First Book," published in 1839 by Haswell, Barrington, and Haswell, of Philadelphia. This volume, which he is said to have really written in collaboration with Professor Thomas Wyatt, went into a second edition the following year. In the summer of 1839, Poe became assistant editor to William E. Burton, on his *Gentleman's Magazine*.

In an article on Poe, in *The American*, February 26, 1887, Hyman Pollock Rosenbach quoted Horace Wemyss Smith as describing a supper given by Burton, at his residence, 158 North Ninth Street, to introduce his young editor. Mr. Smith, who was a very gossiping gentleman, said Poe "had so often visited the sideboard that it was with great difficulty he could be assisted up stairs, and when he was seated was in no condition either to entertain or be entertained." The cover of the July, 1839, number of *The Gentleman's Magazine* contained Poe's name as associate editor. After that Poe did the greater part of the editorial work, and very many of the original articles were from his pen, but Mr. Smith, quoted above, said that Burton discharged Poe for neglecting to bring out a number of the magazine, while he (Burton) was *en tour* as an actor. Mr. Smith is the only authority for these statements. Charles W. Alexander, who printed Burton's magazine, denied the story. Burton paid Poe fifty dollars a month to conduct the magazine, and contribute largely to its pages. He treated the poet most unfairly, but tried to make amends when he sold the publication to George R. Graham at the end of the year 1840. He asked Graham "to take care of his young editor," although Poe is said to have been unconnected with the magazine at the time. Poe, in a year, raised the circulation of *Graham's Magazine* from 5,000 copies monthly to 40,000 copies. For this he was treated very shabbily, receiving a salary of fifteen dollars a week. When his wife fell desperately ill, he asked for an advance of his salary, and Poe wrote that Graham "flatly and discourteously refused." In the spring of 1842, Poe retired from *Graham's*, although he continued as a contributor. He remained a resident of Philadelphia until the spring of 1844, when he removed to New York. Poe's last visit to Philadelphia was in July, 1849. He was picked up by the police on the streets at night in a wretched condition and taken to Moyamensing Prison. The following morning in the Mayor's Court he was charged with drunkenness, but was recognized and liberated. He then dragged himself to the office of George Lippard (*q. v.*) and asked for help. Lippard recognized that he was a sick, hungry, and a worried man, and not an intoxicated one. He took him to his own home and told him to rest. In the meantime he told of Poe's plight to C. Chauncey Burr, George R. Graham and Doctor Patterson. Between them they raised a sum of money for him, and Lippard personally took him and placed him on board a train for the South, whither he was bound. Before he sought Lippard, he went to the home of John Sartain, the engraver, who evidently assisted him in some



POE'S LAST HOME IN PHILADELPHIA  
Corner of Seventh and Brandywine Streets. Photograph of 1909.  
(1009)

way, for Poe mentioned the circumstance in a letter to his mother-in-law, Mrs. Clemm. On October 7, that year, the poet died in Baltimore.

Poe made many friends in Philadelphia, and was the central figure in the literary and artistic group here in the early '40s. Henry B. Hirst (*q. v.*) of whom Poe wrote, "his versification is superior to that of any other American poet," for a few years was his constant companion, and on examination of Poe's poetry before and after he was thrown into Hirst's society, shows how much he was influenced by Hirst. Those poems upon which Poe's popularity rest—"The Raven," "The Bells," "Annabel Lee," all were written after the poet had become acquainted with the really brilliant Hirst, and all were written in Philadelphia. Hirst wrote the first published biography of Poe, and, as he was an artist also, may have been responsible for the portrait which accompanied the sketch, in the Philadelphia *Saturday Museum*, March 4, 1843, which portrait Poe rather properly described as a caricature. Of course, Poe knew the editors of the magazines and literary weeklies, and, for a time, was friendly with Dr. Thomas Dunn English, who said he had introduced him to Hirst. In Philadelphia, Poe's most famous works, stories and poems were written. Horace W. Smith, mentioned before, stated to Mr. Rosenbach that Poe brought the manuscript of "The Raven" to Graham, saying his wife and Mrs. Clemm were starving and that he was in pressing need of money. Graham, Godey and McMichael and others condemned the poem, he declared, "but contributed fifteen dollars, which I carried to Poe." Mr. Smith, who then was a very young man, said he was much with Poe, whom he described as associating with himself, Hirst, and Andy Scott, "spending the evenings in the lobbies of the theatres, from which we would adjourn to Parker's Restaruant, or Davy Gibb's Eating Saloon." As Gibbs died in 1839 and Poe did not become acquainted with Hirst for a year or two later, Mr. Smith must have referred to the Oyster cellar beneath The Arcade, formerly conducted by Gibbs.—See CATERERS.

After Poe and his family came to Philadelphia in 1838, they resided a few weeks with James Pedder, on Twelfth Street, above Arch. Then they went to a boarding house on Arch Street, possibly the one at the northeast corner of Fourth and Arch Streets, where James Russell Lowell and his bride spent their honeymoon in 1845; and in September, 1838, they removed to "a small house." As Sartain mentioned that Poe lived at Sixteenth and Locust Streets when he first knew him, perhaps that was the location of this "small house." From there he removed to 2502 Fairmount Avenue (now demolished), for his name appears in the 1843 Directory as residing on "Coates (Fairmount Ave.) near Fairmount." That year he removed to a little cottage in the rear of the present 530 North Seventh Street, where he could have resided for no more than a year. His name appears in the 1844 Directory assigned to that residence. This Seventh Street house was purchased by Mr. Richard Gimbel, in 1926, and it is said his intention is to subsequently convert it into a Poe Museum.

When Dickens visited Philadelphia in March, 1842, Poe visited him and sought his influence to have an English publisher issue a volume of his short



stories. Dickens long afterward wrote him that he had been unsuccessful. Before Poe had received this letter from the novelist, Dickens' book, "American Notes," was received in this country and Poe immediately answered it by writing "English Notes Intended for Very Extensive Circulation," which was published in Boston (1842), and the author's name given as "Quarles Quickens." This book also was written while Poe was a resident of Philadelphia. The majority of Poe's best tales were first published in Philadelphia, as may be noted by examining any bibliography of Poe.

[Biblio.—Mary E. Phillips, "Edgar Allan Poe—The Man" (Phila., 1926), where there is a plan of Phila., showing the Poe sites; George E. Woodbury, "The Life of Edgar Allan Poe" (Boston and N. Y., 1909); J. Jackson, "Poe's Signature to The Raven," *Sewanee Review* July-Sept., 1918; "English Notes," with critical comments by Joseph Jackson and George H. Sargent (N. Y., 1920); "The Philosophy of Animal Magnetism, By a Gentleman of Philadelphia," with an essay on Poe by Joseph Jackson (Phila., 1928).]

**POETQUESSING**—Called by Lindstrom and Campanius, Poanpissing, was an Indian village on the banks of the stream now called the Poquessing Creek. Concerning the name of this place there is disagreement among students of the Delaware Indian language. Mr. Henry says that it means "drinking creek," from poan, "bread," bissum, "strong," and ing, "a suggestion that the name might have been derived from a distillery near there, where the elements of good bread were made into strong drink. But Dr. Maurice C. Jones says that the meaning of poet is "mouse," and that the true interpretation is "a place abounding with mice."

**POINT BREEZE**—A name given to the elevated land in the Neck rising above the marshy portions, and extending in a wavy line running toward the northeast, and probably adopted from the style of Joseph Bonaparte's Estate at Bordentown.

**POINT-NO-POINT**—The name given to ground south of and adjoining the mouth of Frankford Creek. There was a famous inn there at an early day. The name was given in consequence of the changes in the appearance of the Point by the approaches on the Delaware River. When first seen, going northward, it appeared to be a point bolding jutting out into the stream; upon coming nearer it lost its character, and seemed to be an ordinary portion of the right bank; on further approach it seemed to again jut out into a point. Hence the old triplet, once well known to everyone who sailed or rowed upon the river:

"Point-no-Point—  
Point out, point in,  
And point again."

The greater portion of the Point was afterward incorporated in the borough of Bridesburg.

**POLICE**—A uniformed police was not known in Philadelphia until 1858, when the police reserves were so attired. For a long period their chief article of uniform was a high hat; and when Mayor Conrad wanted them uniformed the men opposed "wearing livery." In the early days of the city there was the Beadle (*q. v.*), and constables, both of whom, when called upon, did police duty. From an early day, however, the city had its night watch. These men patrolled the streets at night, and each hour made their rounds, usually calling the hour, and giving the state of the weather. Early in the last century watch boxes, or little wooden shelters, were erected at corners of some of the streets, where the watchmen sat, between their rounds. Before these watch boxes were in use, the night watch for the city was provided with quarters in the old court house at Second and Market Streets. At Third and Market Streets opposite the prison then there, stood the whipping-post, pillory and stocks, where convicts, for certain misdeeds, were publicly whipped, or otherwise punished. The city had a public whipper until just before the Revolution. In 1753, the public whipper was Daniel Pettitoe, who is the only occupant of the post whose name has survived. Whipping was decreed for larceny and for felonious assaults.

As the city increased in population and importance, more attention was given to policing it, but in a manner which would not be satisfactory today. In 1811, there was a constable in each ward, of the city proper—that is between the two rivers and from Vine to South Streets. That was a force of fourteen constables, whose duties were to patrol the streets during the day. At night the watchmen took charge of the streets, and also were responsible for keeping the street lamps lighted during the dark hours. There was one high constable, whose office corresponded to the later office chief of police. By 1831, the watch, including the captain and lieutenant, numbered 106. In those days the Eastern District had its Watch House at the old Court House, and the Western Watch House was at Broad and Filbert Streets. The watch was set at ten o'clock at night. Stephen Girard, in his will, bequeathed a sum to the city to improve the policing and lighting of the city, and from 1833 onward, due to this impulse, the police force has been constantly improved and enlarged.

Police management did not, in the early days, keep step with the rowdy element. In the 1840s, the neighborhood or district "gangs" became a menace. The police were totally unequal to coping with them. It was a period of volunteer fire companies, and the "gangs" were their followers. About 1850, the disturbances and violent crimes increased, and the division of the county into many independent municipalities, made it easy for rowdies to merely run across the street into another district or township, and taunt the police, or the watch on their ineffectiveness. This state of affairs brought about the Consolidation Act of 1854, by which all these municipalities were combined in the city, and placed under the City Government. A better organized police force followed, although still inadequate and unequal to the growing task. In 1850, a police marshal was provided for Philadelphia County, and a lieutenant of police for

each district in the county. The marshal was granted powers almost equal to those of the Sheriff, and the first effort to organize the police was made.

Mayor Conrad, who was the first Chief Executive of the city, under the Consolidation Act of 1854, reorganized the police, desired to have them uniformed and compromised with a leather hat. In 1856, Mayor Richard Vaux turned his attention to the subject, reorganized the force, increased it to a thousand, and like 'Haroon Er-Rasheed, the Caliph of Bagdad, he went around the city at night to learn if his police were efficient. He established a Fire Detective Police (*see* FIRE MARSHAL), in 1857, and generally reduced the police to something like a system appointing the first Chief of Police, Samuel G. Ruggles. In 1858, Mayor Henry placed the Police Reserves in uniform and established a detective force. In 1869, Mayor Fox had prepared a "Manual of Rules and Regulations for the Government and Guidance of the Police Force." He appointed General St. Clair A. Mulholland, Chief of Police, and for the first time the city had an efficient and disciplined police force. It was further improved under Mayor Stokley, who followed him, and since, of course, has been many times modernized and improved. Until Mayor Stokley's time the police were unarmed. Mayor Samuel G. King appointed the first colored policeman in 1881. Under the Bullitt Bill Act, effective in 1887, the Mayor, who had been largely regarded as a super Chief of Police, became an executive of a higher character, and the police and fire departments became bureaus under the Department Safety. The police patrol service, which included police telephone booths at street corners, was introduced by Mayor William B. Smith, in 1884.

[*Biblio.*—Howard O. Sprogle, "The Philadelphia Police Past and Present" (1887).]

**POOR BOARDS, DISTRICT**—These are a survival of the times before the municipalities in Philadelphia County were consolidated in 1854. They levy and collect their own poor taxes and are not responsible to the city government, but are under the supervision of the Pennsylvania State Department of Welfare. These boards are in Roxborough, Germantown, Bristol, Oxford and Lower Dublin, Moreland and Byberry. Germantown, Roxborough, and Oxford and Lower Dublin still maintain almshouses.

**POOR ISLAND**—Was situated on the west side of the Delaware River and on the north side of Tumanaraming or Gunner's Run, near the eastern line of Shakamaxon. It was surveyed for Peter Neilson, May 3, 1680, and contained two hundred acres. It is now part of the fast-land of Port Richmond.

**"POOR RICHARD"**—"Richard Saunders," pen-names of Benjamin Franklin in his "Poor Richard's Almanacs."—*See* ALMANACS; BENJAMIN FRANKLIN; RICHARD SAUNDERS.

**POOR RICHARD CLUB**—Organized in 1906. A social club for those interested in advertising, "either as buyers, sellers, or makers." Is a member of



the Associated Advertising Clubs, and was instrumental in having the convention of the national body meet in Philadelphia in 1916. The club has a large club house at 1319 Locust Street.

**POPULATION OF PHILADELPHIA**—In the table given below, the figures before the first United States census of 1790, and excepting the figures for 1777, when a census was taken by order of Sir William Howe, when the British Army was in possession, are largely estimates made in the years noted. Figures since and including those of the 1790 census, include the County of Philadelphia:

1683.....	500	1840.....	258,037
1684.....	2,500	1850.....	408,762
1700.....	4,500	1860.....	568,034
1744.....	9,750	1870.....	674,022
1760.....	18,756	1880.....	847,170
1777.....	23,728	1890.....	1,046,964
1790.....	54,391	1900.....	1,293,000
1800.....	81,009	1910.....	1,549,098
1810.....	111,210	1920.....	1,823,779
1820.....	137,097	1930.....	1,950,961
1830.....	188,961		

**DENSITY OF POPULATION**—The density of population for the City of Philadelphia averages 18.7 persons per acre. Individual wards vary from a minimum number of .492 in the 35th Ward, to the maximum number of 210 per acre in the Third Ward. From 1860 to 1880, the center of population was practically confined to the Fourteenth Ward, bounded by Tenth Street, Broad, Poplar and Vine Streets. In 1890, it had moved to the Twentieth Ward. In 1916, the center was in the Thirty-second Ward.

**POQUESSING CREEK**—Rises in Montgomery County, crosses the north-west line of the late township of Byberry, where it receives a branch which flowed mainly through Moreland. It there bends northward into the county of Bucks, again southward, when it touches the township line, and flows southeast and southwest, forming the boundary line of Byberry, and turning to the southeast enters the Delaware. Bloody Run empties into it at Carter's Mill, Black Lake Creek at Mechanicsville, and Gilbert's Run about a mile below. Elwood's Run and Wilson's Run, which rise in Byberry Township, unite to form Byberry Creek, which enters the Poquessing near the Red Lion Tavern. Colbert's Run and Walton's Run unite and form Walton's Creek, which flows into the Byberry. The latter meets the Poquessing within a mile of where it enters the Delaware River. On Lindstrom's map this stream is called Pouquessinge, La Riviere de Kakimon's. Mr. Henry defines Kakamon's to be a name for the pike, so that this was Pike Creek; but Lindstrom also has upon his map Drake Kylen, La Riviere des Dragons, or Dragon River. Campanius calls it Drake Kylen. In a patent to

Nicholas Moore it is called Poetquessingh, and on Holmes' map Potquessin. The creek forms the northeastern boundary of the city.—See POETQUESSING.

**PORT OF PHILADELPHIA**—As defined for customs' purposes the port comprises such waters of the Delaware and Schuylkill Rivers bordering on the municipality of Philadelphia as are navigable. This also includes Camden, N. J., and Gloucester City, N. J. The municipal limits of the City of Philadelphia, as defined by the Director of Public Works, extend from a point immediately south of Fort Mifflin, below the mouth of the Schuylkill River to the mouth of Poquessing Creek, immediately north of Torresdale.

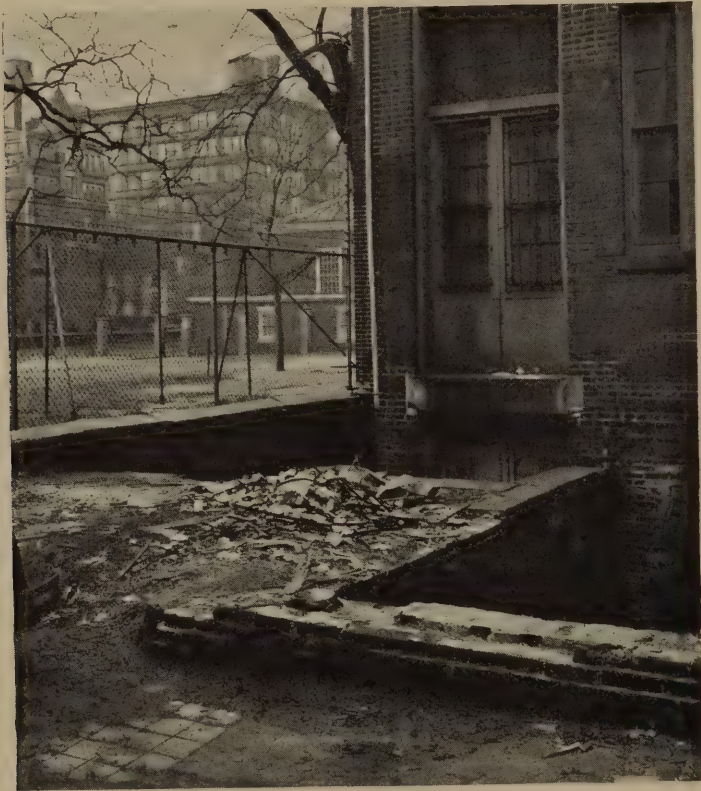
The port ranks as second in the United States and is 88 nautical miles from the sea. The total water frontage is about 37 miles, of which 20 is on the Delaware River and 17 on the Schuylkill. The main activities of the port are centered along about six miles of water front, from Greenwich Point, about three miles south of Market Street to Port Richmond, about three miles north of that street.

There are 267 wharves of all sizes for the accommodation of vessels, including 84 individual sections of improved bulkhead on the Schuylkill River. A continuous Belt Line Railroad connecting with the three great trunk line railroads has direct track connections with all piers. Philadelphia's port equipment is said to be unexcelled, the Municipal Piers being the finest and most complete in the world.

**PORT RICHMOND**—See RICHMOND.

**PORTEUS, JAMES**—(1665-1737), architect and builder, who built the Slate Roof House (1699). Very little is known about Porteus, but it is believed he was a native of Dumfries, Scotland, but had lived in London previous to his removal to Philadelphia. He was one of the original associators of the Carpenters' Company of Philadelphia, which was founded in 1724. He appears to have died in the year 1736-37, according to the records of the office of the Register of Wills, for his will was dated November 30, 1736, and was admitted to probate January 22, 1736, which means 1737, for at that time the old style calendar was in use, and the year began on March 25th. In the history of the Carpenters' Company issued in 1866, there is a statement that Porteus left to that organization his collection of works on architecture. The statement is only legendary, and as a matter of fact, probably was intended to apply to Robert Smith, another member who died forty years later, some of whose books bearing his name are to be found on the shelves of the library of the company. Porteus was one of the builders of Christ Church, and the suspicion grows that he had a great deal to do with the design of that edifice, which shows unmistakable Christopher Wren inspiration. Porteus has been identified with one James Portiss, who figures on a warrant for a survey of land, addressed to Isaac Taylor, Surveyor of the County of Chester, dated 10th, 5th month, 1704 (July, 1704). In this he is described as

having come to the Province as servant to William Wade, who came over before Penn arrived here. He had, during the latter part of his life, at least, a house in the rear of the present No. 36 North Third Street. He is said to have been a bachelor, and to have lived in the kitchen of his house, the inference being that the front part of this building was occupied as his carpenter shop. In his will he directed that his body be interred in the small plot which he purchased in the rear of this lot, and, according to Ritter (*infra*), p. 46, there was, in 1857, or



#### TOMB OF JAMES PORTEUS

In the Rear of No. 36 North Third Street. Its Present Appearance.  
The Rubbish Heap Lies Upon the Tomb

thereabouts a tombstone there inscribed: "Here lays the body of James Porteus, who departed this life, the 19th day of January, 1733, aged seventy-two years." Either the inscription was erroneous, or there was a typographical error in printing the date, because Porteus' will bears a date more than two years later. All trace of the stone has disappeared, and the plot is now (1931) in a woeful condition of neglect.—See BURIAL GROUNDS, PRIVATE.

[Biblio.—J. Jackson, "Early Philadelphia Architects and Engineers" (Phila., 1923); A. Ritter, "Hist. of the Moravian Church in Philadelphia" (Phila., 1857).]



**PORTICO SQUARE**—South side of Spruce Street, from Ninth to Tenth, a row of brick dwellings with high marble steps and marble portico, was erected 1833-35. With slight changes the square remains today as when built.

**PORTLAND PLACE**—This thoroughfare, from Sixth to Seventh Street south of Spruce Street, received this more respectable designation about 1815. Before that it was, first, Portland Lane, in 1810, and in 1811 became Portland Alley. In more recent times it was Barclay Street, and from 1897, Delancey Street.

**POST-OFFICE AND MAIL DELIVERY**—While postal service in this part of the country can be traced to the time of the Duke of York's laws for the three lower counties on the Delaware (now the State of Delaware), and dating from 1676, in those days the post was not designed for private mails, but for public affairs, and the Constables were the officers whose duty it was to receive and forward such communications "within three hours" after their receipt. There was a penalty of forty shillings for each hour's delay. According to the Pemberton Papers, William Penn set up the first post-office here in July, 1683, when Henry Waldy, of Sacony, was placed in authority over the service. This service was in operation between the Falls of Delaware (Trenton), and Maryland. The rates of postage were: for letters between The Falls and Philadelphia, three pence; from The Falls to Chester, five pence; from The Falls to New Castle, seven pence; from The Falls to Maryland, nine pence; from Philadelphia to Chester, two pence; to New Castle, four pence; and to Maryland, six pence. The post was a weekly service.

Under William and Mary the colonial post was farmed out—that is to say, that it was granted, in 1691, for a term of twenty-one years, to Thomas Neale, Esq. Neale requested the appointment of a deputy in the Colonies, and Andrew Hamilton, of New Jersey, was appointed "to Govern and Manage the said General Post-Office for and throughout all the King's plantations and colonies in the mainland or continent of America and the Islands adjacent." The Province of Pennsylvania made an allowance of twenty pounds a year for the encouragement of Hamilton's postal service. Hamilton was the first Postmaster-General in the Colonies. He died in Philadelphia in 1709. The following year the British Government took over the service and henceforth until the Revolution it was a part of the British postal system.

In 1728, Andrew Bradford, the printer, was the local postmaster and the post-office was in his shop on Second Street. In 1737, Benjamin Franklin succeeded in wresting the post-office from Bradford, and the post-office then was removed to his printing shop, in Market Street, near Second. Since then the Philadelphia Post-Office has been located:

1771—Foxcroft's House, Market Street, near Fourth.

1775—Goddard's Constitutional Post-Office, at the Coffee House, Front and Market Streets. This was an independent system originated by William Goddard (*q. v.*), but did not long survive.

- 1782—Widow Budden's House, east side of Front Street, below Market.
- 1784—Corner of Front and Market Streets.
- 1785—Corner of Front and Chestnut Streets.
- 1790—No. 7 South Front Street.
- 1791—No. 36 South Front Street.
- 1793—During yellow fever epidemic, College Building, Fourth Street, below Arch.
- 1794—No. 34 South Front Street.
- 1797—During yellow fever epidemic, Dunlap's Stable, Twelfth Street, below Market.
- 1798—During yellow fever epidemic, north side of Market Street, first house west of Eleventh.
- 1799—No. 27 South Third Street. During the epidemic that year the post-office was removed "to the upper end of Market Street"—probably Eleventh and Market Streets.
- 1802—Dunlap's Stable, Twelfth Street below Market during the epidemic.
- 1805—At house of James Traquair, northeast corner of Tenth and Market Streets, during the epidemic.
- 1814—Southwest corner of Third and Market Streets.
- 1815—No. 27 South Third Street.
- 1816—No. 116 Chestnut Street, corner of Carpenters' Court.
- 1828—No. 107 Chestnut Street, corner of Franklin Place.
- 1834—Philadelphia Exchange, Third and Dock Streets.
- 1854—Jayne's Building, Dock Street, below Third.
- 1863—February 27th removed to the Post-Office and Federal Building, Chestnut Street below Fifth, the site of the Drexel Building. This was the first building erected for a post-office in Philadelphia.
- 1884—March. Present building, Ninth Street from Chestnut to Market Streets.

Plans for a new general post-office have been drawn and work has been commenced on the block bounded by Market, Chestnut, Thirtieth Streets, and the Schuylkill River. There will be extensive rail facilities to the south of the building, extending to Walnut Street.

**POTTER'S FIELD**—The city burial ground, while frequently referred to by this ancient designation, has never been officially so-called. The first city burial ground "for strangers dying in this city" was established by the Common Council September 21, 1705, when they appointed a committee to the Commissioners of Property for such a ground. The commissioners offered the Southeast Square, now Washington Square, at Sixth and Walnut Streets, and a patent was issued January 29, 1706. The Council promptly leased the ground to Joshua Carpenter, as a pasture, upon his engagement to fence in the plot. This was the first Potter's Field in Philadelphia, and was used as a burial ground until 1794. During the Revolution it became the cemetery for soldiers and prisoners

of war dying in this city, and it was in daily use during the epidemic of yellow fever, in 1793, after which it was reported as filled to capacity.

In 1786, by Act of Assembly, April 8th, the Supreme Executive Council was ordered to transfer to the Wardens of the City, the lots on the south side of Lombard Street, between Tenth and Twelfth Streets, as a burial ground for strangers. Owing to a prior patent, only the lot from Tenth to Eleventh Streets was designated for the purpose. In 1794, this lot became the Second Potter's Field.

The Third Potter's Field was on Lombard Street between Ninth and Tenth Streets, which lot was granted to the City in 1800. Its use was for a brief period, no interments having been made there after 1812. In 1816, it was ordered closed to burials.

Northwest Square, later Logan Square, at Eighteenth and Race Streets, became used for burials about 1794, but in 1812, June 18th, Councils passed an Ordinance to prevent further interments in the public squares. It was asserted that the Northwest Square had been used without authority, for the burial of persons dying in the Almshouse, the State Prison, and the Pennsylvania Hospital.

In 1816, a lot at about the present intersection of Twentieth and Parrish Streets, was purchased and on June 15 of that year was opened for the use of a public burial ground. This ground was in use as a Potter's Field until 1855, when a plot on Hart's Lane and Lamb Tavern Road (Twentieth Street and Lehigh Avenue) was obtained and remained in use until about 1910. The present City Burial Ground is on Nicetown Lane and B Streets. About forty years ago a crematory was established in the City Burial Ground, and unknown dead buried there, are, after a period, exhumed and the remains cremated.

Other Potter's Fields within the present City of Philadelphia were in Germantown, on Bowman's Lane and Main Street, dating from July 23, 1755; and in the District of Moyamensing, on the north side of Tidmarsh (Carpenter) Street, between Eleventh and Twelfth Streets, which dated from March 24, 1812. The ancient Friends' Burial Ground, on the west bank of the Schuylkill, above Market Street, the site of the new station of the Pennsylvania Railroad, was for a long period used without authority, as a Potter's Field.—See CEMETERIES IN ADDENDA.

**POWDER MAGAZINES**—Although there was comparatively little gunpowder stored in the city in its early years, what there was did not come under regulation until 1725, when on August 24th, the Assembly passed an act. What gunpowder was needed here was recklessly kept on board ships at the wharves, and even in the houses and stores of ship owners and merchants. The Act of 1725 changed this, and ordered that all gunpowder which shall be or may be imported into the city should be stored in the magazine which had been built by William Chancellor on Pegg's Run (*q. v.*). The location would correspond to the south of the present Noble Street, and between Front and New Market Streets. The magazine was constructed of stone and brick. No more than twelve pounds of powder were allowed to be stored in any place within the



city's limits, and captains of vessels entering the port were compelled to store their explosives in the magazine while their ships remained here. In 1746, the magazine or powder-house, as it was called, was operated by Miss Elizabeth Chancellor, daughter of the original patentee.

On April 13, 1776, the Revolutionary Committee of Safety ordered a new powder-house built by Isaac Coats and William Melcher. It had a capacity of one hundred barrels of gunpowder, and was erected at the northeast corner of North Eastern Square (now Franklin Square). In 1790, the powder-house was removed to a lot on the northwest corner of Twenty-third and Walnut Streets. In 1806, a petition was signed to remove this menace. The following year, a magazine was built on Power's Lane, in The Neck, near the Schuylkill. Power's Lane became known as Magazine Lane.

[*Biblio.*—J. T. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. II, pp. 998-1001 (Phila., 1884).]

**PRATT, MATHEW**—(1734-1805), portrait painter.—*See* ART DEVELOPMENT; JOHN A. WOODSIDE.

**PRESBYTERIAN MINISTERS' FUND**—This organization is of such antiquity that it is regarded as the first insurance company in America. It was founded in 1717 as a "Pious Fund" for the relief of ministers' widows and orphans. In 1759, Thomas and Richard Penn, Proprietaries of Pennsylvania, granted it a charter under the name, Presbyterian Ministers' Fund. In 1930, it was said to have paid out benefits amounting to more than \$24,000,000 in the preceding thirty-six years, and to have issued insurance of an aggregate value of more than \$100,000,000. In 1925, it erected a fine building for its offices at 1805 Walnut Street.

**PRESIDENT'S HOUSE**—This spacious mansion was erected on the west side of Ninth Street, south of Market, by the State of Pennsylvania, but never was used for its original purpose: that of an official residence for the President of the United States. The site is now covered by the general Post-Office and Federal Building. In August, 1790, the Common Council appointed a committee to consult with a member of the Assembly as to the method of raising funds to build a suitable residence for the President. The Legislature appropriated £20,000 for the purchase of a lot and for the erection of the structure. The Governor was authorized to borrow this sum provided the lot was west of Ninth Street. By a curious interpretation of this Act, a lot on the west side of Ninth Street, below Market, was purchased for £5,491 from Captain Abraham Markoe, and the lot south of it on the same street was purchased for £1,500. The purchases were made early in the year 1792, and in April of that year the lot was regulated. Commissioners to supervise the work of construction comprised Jacob Hiltzheimer, Richard Wills, and Colonel Frances Gurney. The



THE "PRESIDENT'S HOUSE," NINTH STREET, BELOW MARKET  
*From the Engraving by Birch*

stone used in the building came from the quarries of Robert Morris, and the cornerstone was laid by Governor Mifflin, May 10, 1792.

With considerable speed the house was built. By July 2nd, the carpenters were putting down the first floor. By December 1st, the fourth floor and some of the rafters were put in, and at the raising supper on that day, one hundred and eighty persons were present. Soon afterward all progress stopped. It was estimated that almost one million bricks had been used in the structure up to January, 1793. In February of that year it was estimated that £5,000 were needed to complete the building. Mr. Gallatin, in the House of Representatives of the State, moved that the house be sold as it was. However, the Legislature finally appropriated £7,500 to finish the house. Work was not resumed until September, 1795, and in November, 1797, the Commissioners signed the accounts and the building was regarded as ready for occupancy. In 1798, the first use of the structure was for the meeting of a Committee of the House of Representatives on a memorial praying for the incorporation of a company to build a bridge across the Delaware at Trenton. President John Adams declined to occupy the building, refusing to accept favors from the State of Pennsylvania, consequently the great mansion was without a tenant. In March, 1800, the property was sold at auction, being purchased by the University of Pennsylvania (*q. v.*), for forty-one thousand, six hundred and fifty dollars, or about half what it cost the State. After necessary alterations were made, the University moved into the building in 1802.

“PRINTER-POET”—Name applied to Eugene Munday (1832–1893), editor of *The Proof Sheet*. He also contributed to the *Proof Sheet*, a monthly, a history of the Philadelphia newspapers then published (1870–72).

PRINTERS, EARLY, IN PHILADELPHIA—See JANE AITKEN; ROBERT AITKEN; FRANCIS BAILEY; LYDIA BAILEY; ROBERT BELL; ANDREW BRADFORD; WILLIAM BRADFORD; MATHEW CAREY; BENJAMIN FRANKLIN; WILLIAM GODDARD; REINER JANSEN; EARLY BOOKSELLERS.

PRISON SOCIETY—The original title of this ancient organization was The Society for Alleviating the Miseries of Public Prisons. It is now known as The Pennsylvania Prison Society. It was instituted in May, 1787, and from its beginning exerted influence upon the Pennsylvania Legislature to amend the penal code, and to the establishment of a board of prison inspectors. It was the beginning of a humane attitude toward prisoners, and improvement in their treatment followed very quickly. Through the Society's efforts capital punishment for all crimes except first degree murder was abolished in Pennsylvania. The Prison Society was incorporated in 1833. In 1776, there was an organization established here, called The Philadelphia Society for Aiding Distressed Prisoners. It was in operation for nineteen months, evidently disbanding upon the occupation of the city by the British.



**PRISONS**—Before Philadelphia was a year old it found use for a prison. Watson asserts that the first prison was “the hired house of Patrick Robinson,” on the west side of Second Street, a little north of Market Street. Robinson was clerk of the Provincial Court, and having abused the Court, was dismissed in 1686. In August, 1683, the Grand Jury presented the necessity of a county prison, and recommended a tax be laid to finance the project. Gabriel Thomas, writing in 1696, his “History,” printed in 1698, mentions that Philadelphia had “a convenient prison.” This prison and cage, as it was called, was in the middle of Market Street, a little east of Second, a location later occupied by the Jersey Market. In 1700, it was referred to as a nuisance, and in 1704, a new prison, evidently on the same site, was erected.

On April 4, 1716, the Grand Jury found the common jail insufficient and “concurred and agreed with the County Grand Jury that it should be removed.” It had been so declared for years, and its location in the middle of the principal street of the city also was resented. In 1722, a new stone prison was begun at the southwest corner of Third and Market Streets, and the old structure ordered sold. The new prison was finished in 1723, and remained the only one in the city for fifty years. It had been erected under authority of an Act of Assembly passed in 1718. This institution was divided into a Debtor’s Prison (*q. v.*), which stood at the corner of Third and Market Streets, and the two-story stone building, fronting on Third Street, which was for the incarceration of criminals, and generally called the Workhouse. It is of interest to learn that the prison provided a tavern within its precincts, which, in 1729, the Board controlling the prison declared was a nuisance, and recommended its removal.

Just before the Revolution it was recognized that the size of Philadelphia required a larger prison, so ground at the southeast corner of Sixth and Walnut Streets, with the lot extending southward to Prune (now Locust) Street, was taken for the site, and a special issue of paper currency, each note containing a picture of the jail, was issued for the purpose of raising the money needed for building the institution. The prison for criminals was on the Walnut Street end of the lot, and the Debtor’s Prison on the Prune Street end. A wall separated the two sections. Before the new prison could be put to its intended use, the Revolution burst over the Colonies and its first occupancy was by prisoners of war taken by the Americans. During the British occupancy of the city, it became the prison for Americans captured by the King’s troops. In 1784, it became the County Prison and was continued in that use until Moyamensing Prison was finished in autumn of 1835, when the prisoners were removed from Walnut Street. The property there sold at auction in the spring of the year, at the Exchange. It was announced the purchasers—a New York Company—intended to erect a large hotel on the site. Instead of this, private dwellings were erected on Walnut and on Sixth Streets, Adelphi Street being cut through the lot, about half-way between Walnut and Locust Streets.

Moyamensing Prison, which received its name from being erected in the Township of Moyamensing, at the present Passyunk Avenue, west of Tenth at

Reed, was designed by Thomas Ustick Walter (*q. v.*). The corner-stone was laid April 2, 1832, and the building finished in 1835. The Debtor's Prison of Egyptian design, next to it, was completed about the same time but never used for debtors, as the law on the subject of insolvent debtors was changed before the institution was ready for occupancy.

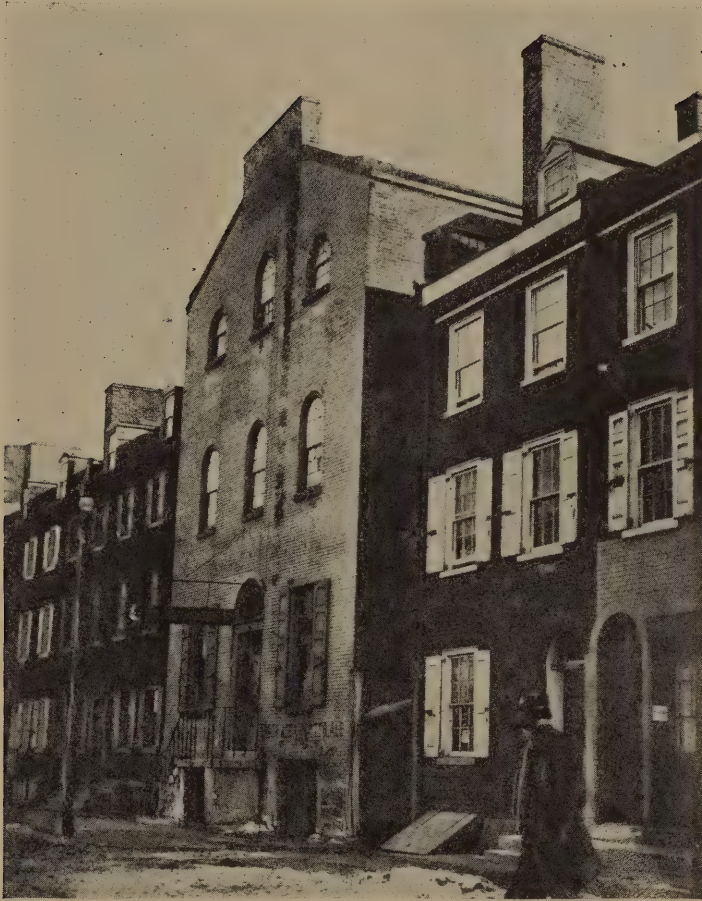
At the beginning of the nineteenth century, the Walnut Street Jail was regarded as insufficient, and in 1807 a jail was erected on the southwest corner of Broad and Arch Streets, the property extending to Fifteenth Street, and the prison erected about the middle of the block. It was intended as a penitentiary, but some difficulty arose, and it was used as an untried department and as a Debtor's Prison, the Prune Street structure being abandoned when the Arch Street Jail was occupied. In 1895, the new County Prison at Holmesburg was erected. It is used entirely for convicts, Moyamensing being assigned to untried, unsentenced, or witnesses.—See EASTERN PENITENTIARY.

PROCESSIONS AND PAGEANTS—See FEDERAL PROCESSION; FIRE COMPANIES; FOUNDERS' WEEK; BI-CENTENNIAL; MISCHIENZA.

PROVINCE ISLAND—See NEMESINGH ISLAND; ACADIAN REFUGEES.

PRUNE STREET THEATRE—This minor playhouse which stood on the site of the present No. 518 Locust Street had a short but historic career. It was generally referred to as the Prune Street Theatre, because it stood in that street, which has been known as Locust Street since 1857 when a general rearrangement of numbering houses and changes in old street names were made.

Originally the four-and-a-half story brick building had been a cotton warehouse erected in the early part of the last century. It was vacant in the spring of 1820, and Stanislaus Surin, who managed the Columbia Garden (*q. v.*), took a lease on the place and had it altered for a theatre. It was opened October 24, 1820, as the Winter Tivoli Theatre, with the plays, "The Farm House" and "The Poor Soldier." A very good company was provided, including Charles S. Porter, Alexander Simpson, and Mr. and Mrs. Lewis Mestayer. On December 30, 1820, J. B. Judah's popular play, "The Mountain Torrent," was produced for the first time. On April 5, 1821, "The American Captive; or the Siege of Tripoli," by James Elson, of Boston, was given its premier. At the end of the regular season, the youthful tragedian, Edwin Forrest, leased the playhouse for one night and gave a performance of "Richard III," Forrest then was but sixteen. The following season the company at the Prune Street house included John Augustus Stone, who later wrote the prize play, "Metamora," for Forrest; and Joseph Hutton, another Philadelphia playwright and actor, who had been a professor in a classical school here, and a friend of Ann Carson (*q. v.*); and James H. Caldwell, a fine actor, who later became the manager of the New Orleans Theatre, and the owner of a famed circuit of theatres in the southwest. The season of 1821-22 was the most brilliant in the brief history of this house. William Pelby,



PRUNE STREET THEATRE  
Locust Street Above Fifth  
*From a Photograph of 1894*

(1025)



who subsequently became one of the great *Hamlets* of the American stage, joined the company this season, playing "Othello," for his benefit, March 26, 1822. On this occasion, Thomas D. Rice, later famed as "Jim Crow," gave "a comic dwarf dance."

Porter took the house the following season, renamed it the City Theatre, and opened October 13, 1823. At the benefit of H. A. Williams, October 27th, Mrs. Williams, "repeated by desire," her impersonation of *Richard*, in "*Richard III*," which had astounded the critics when she first acted the part at the Walnut Street Theatre, April 4, 1821. On October 29, 1823, John Howard Payne's opera, "*Clari; or, The Maid of Milan*," was first produced in this country, and the immortal song, "*Home, Sweet Home*," first heard here. In November, 1823, Frederick Brown, an English tragedian, was seen in a round of tragic roles, *Shylock*, *Romeo*, *Alexander*, in "*The Rival Queens*"; and as *Damon*, in "*Damon and Pythias*." Performances were given here for another year, but in November, 1825, the building was taken over by the then recently formed Jefferson Medical College.—See MEDICAL COLLEGES. The college remained there until 1829. Afterwards the old building was a coach shop, and during its last years occupied as a bottling establishment. The building was destroyed by fire in 1910.

[Biblio.—Charles Durang, "History of the Philadelphia Stage," in *The Sunday Dispatch* (1856 and later); J. Jackson, *Public Ledger*. January 15, 1891.]

**PUBLIC BUILDINGS**—Old Philadelphians continued to so designate the City Hall (*q. v.*), because that structure was built under the auspices of the Public Buildings Commission, and the first design for the improvement at Broad and Market Streets was for four separate buildings, erected upon each of the four squares, or parks, at that intersection.

**"PUNCH BOWL," THE**—A tavern at the junction of Broad Street and Lamb Tavern Lane (north of Diamond Street), was a famous sportsmen's retreat in the '70s. On its site the Second Regiment Armory was erected, now known as the armory of the One Hundred Eighth Field Artillery.—See LAMB TAVERN ROAD.

**QUAKERS IN PHILADELPHIA**—The Quakers originally called themselves "Professors" or "Children of the Light," but received the name by which they later became popularly known from a Derby, England, magistrate, a Puritanical Roundhead, Gervase Bennet, when George Fox, their founder, was arrested in that town. It was applied to his followers in derision because he bade those present "to tremble at the name of the Lord." When the Quakers in England had grown to considerable numbers they formed themselves into the Religious Society of Friends, which is their proper designation, although they generally are referred to simply as Friends. The first Friends on the Delaware landed at what now is Salem, New Jersey. George Fox, who arrived in Maryland in 1672, crossed over the eastern shore to New Castle on the Delaware

and in his northward journey to New England most likely sailed past the site of the future Philadelphia.

Not long after William Penn had received his charter to Pennsylvania, in 1681, Quaker settlers came over, the majority of them settling at Upland, now Chester, because it was a year later before Philadelphia had been laid out and ready for settlement. These Friends were connected with the Burlington, N. J., Monthly Meeting, which meeting was first held at Upland, in the house of Robert Wade, the 15th of the 9th month, 1681 (November 15, 1681), in order to accommodate the members of the Society who were settling at Upland, some of whom later settled in Philadelphia. On January 9, 1682, the first meeting of Friends within the limits of the present city of Philadelphia was held at Shackamaxon—now Kensington, which section of Philadelphia seems to have been first settled. In 1683, the first Yearly Meeting of Friends was held in Philadelphia. In that year it was decided to have Monthly Men's and Women's Meetings. As it has been customary for the Women to have a separate meeting, it is interesting to have Penn's observations on the subject. They will be found in his "Just Measures," first published in 1692.



THE PUNCH BOWL

*From a Photograph in the Historical Society of Pennsylvania*

"But it is asked," he observes, "why should women meet apart? We think for a very good reason. The church increaseth, which increaseth the business of the Church, and women whose bashfulness will not permit them to say or do much in Church affairs, before the men, when by themselves, may exercise their gift of wisdom and understanding, in a discreet care of their own sex, at least, which makes up not the least part of the business of the Church; and this, while the men are upon their own proper business, also, so that, as men and women make up the Church, men and women make up the business of the Church."

According to a letter of Richard Townsend, the Quakers had a meeting-house in Philadelphia in 1682, referred to as the "boarded meeting-house," indicating it was built of wood, and which he wrote was "set up where the city was to be." In 1685, the Bank Meeting-House was erected on Front Street, below Chestnut. The same year, or probably it was begun in 1684, the brick meeting-house at Centre (Broad and Market Streets) was erected. The Bank Meeting-House was intended for evening meetings.—*See* THOMAS JACQUES. In 1695, the substantial meeting-house, called "The great meeting-house," was erected at the southwest corner of Second and Market Streets. It was removed in 1755 when a greater meeting-house was built on its site. The Bank Meeting-House was sold and removed in 1789, and the Second and Market Streets meeting-house was discontinued in 1804, when the meeting-house at the southeast corner of Fourth and Arch Streets was erected on part of the land acquired in 1690 for burial purposes.

Other Friends' Meetings were erected as follows: Hill Meeting, on Pine Street, below Second, in 1753; Fourth Street, below Chestnut, 1772; Twelfth Street, below Market, 1812; Southeast corner of Fourth and Green Streets, 1814; Northeast corner of Ninth and Spruce Streets, 1833, and removed in 1900. Meeting-houses were erected in Frankford, in 1682; in Germantown, in 1683.

In 1827, the discussions over the teachings of Elias Hicks caused a division in the Society of Friends. The Hicksites withdrew and erected their own meeting-house on Cherry Street near Fifth, and while it was being built they held their meetings and worship in Carpenters' Hall. In 1857, a new meeting-house was erected on Cherry Street, above Fifteenth. Elias Hicks (1748-1830) was a Quaker preacher, born at Hempsted, L. I., who began to speak at meetings in 1775. The discussion over his alleged heresies seems to have been begun in 1818, and when he attended a Monthly Meeting at Pine Street, Philadelphia, in 1819, he gave offence to many by his "unprecedented proceedings." It was claimed, when he was about to visit Philadelphia again, in 1822, that he "preached doctrines contrary to the doctrines of the Society." Probably the chiefest of these doctrines which he promulgated and which were repugnant to many Friends was "that Jesus Christ was not the Son of God until after the baptism of John. and the descent of the Holy Ghost, and that he was no more than a man; that the same power that made Christ a Christian must make us Christians; and that the same power that saved Him must save us."—*See* ANTHONY BENEZET;



FREE QUAKERS; FRIENDS' SCHOOL; ENOCH FLOWER; GEORGE KEITH; THOMAS MAKIN; ISAAC NORRIS; WILLIAM PENN.

[Biblio.—Joseph John Gurney, "Observations on the Religious Peculiarities of the Society of Friends" (London, 1826); Ezra Michener, "A Retrospect of Early Quakerism" (Phila., 1860); J. T. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. II, pp. 1241-1262 (Phila., 1884).]

"QUAKER CITY, THE"—One of the familiar names of Philadelphia. Its origin is connected with a murder which occurred in such a sensational manner that it kept the city with a topic for conversation for a year. Mahlon Hutchinson Heberton, a well-known young man about town, was shot and killed while he was seated in a carriage, crossing to Camden on the ferryboat, John Fitch. The tragedy occurred on February 10, 1843. The fatal shot was fired by Singleton Mercer, a youth of twenty, who also was known to the fast set then in Philadelphia. The prominence of the parties, and the fact that Mercer committed the murder to avenge the honor of his sister, caused the greatest public interest in the case. As the shooting occurred as the ferryboat was touching at the slip on the Camden side of the Delaware, the trial of Mercer, which lasted nine days, was held in Woodbury, N. J. Sentiment was so strongly in favor of the murderer that he was acquitted.

George Lippard (*q. v.*), the following year, having finished two or three romances, found the story of the tragedy was still fresh in the minds of Philadelphians, and in September, 1844, began the publication of a new novel, in parts, which he entitled "The Monks of Monk-Hall." It was intended to expose the profligacy of Philadelphia. Every reader recognized that it was founded upon the Mercer-Heberton case, and it became the sensation of the reading world. The manager of the Chestnut Street Theatre contracted with Lippard for a dramatic version, which was quickly finished and placed in rehearsal. The day the play was to have been performed, November 11, 1844, Mayor Peter McCall requested it be withdrawn, fearing a riot would result, as the friends of Mercer declared that he was to have been shown in an unfavorable light. The play was withdrawn, although played in New York, under another name. The announcement of the play and of its withdrawal aroused the interest of Philadelphians to a fever of excitement, and straightway the novelist renamed his unfinished romance, "The Quaker City; or, the Monks of Monk-Hall." He adopted the name in mockery, for he believed that wrongs he described were unworthy of a city which could boast of such a brilliant history.

[Biblio.—*Public Ledger*, August 14, 1932.]

QUARRY STREET—According to Abraham Ritter, in his book, "The Moravian Church in Philadelphia" (1851), Quarry Street, originally, was laid out and opened from Third Street, running eastward only to Moravian Alley. "The title and right of soil of the land in this compass was in a certain Sarah Quarry, who, in 1716, devised it by will to certain heirs; the derivative of Quarry Street, I think, may therefore be safely traced to this ownership." The name

subsequently (1897) was given to streets north of Arch Street, and extending as far westward as the Schuylkill River, and even in West Philadelphia, from Fifty-seventh Street westward.

QUISTCONCK ISLAND—*See* HOG ISLAND.

RABBIT, THE—This club, which was organized by gentlemen drivers and horsemen, is one of the interesting social organizations of the city, resembling to some extent The Schuylkill Fishing Company.—*See* CLUBS. It was founded in March, 1866, by a number of gentlemen who were accustomed to drive down to the estate of Charles Wharton, at Clifton, on the old Darby Road. The driving club members usually drove out Market Street to Rabbit Lane, which ran in a southwestern direction from Fiftieth and Market Streets. Rabbit Lane has been effaced during the last fifty years and can only be found indicated upon old maps of West Philadelphia.

Dr. John Neill was chairman of the committee charged with finding a home for the club, and on March 12, 1866, he secured a lease from J. Sellers Hoffman of a farm house on Rabbit Lane. It had a garden and orchard and the grounds contained about two and a half acres. At that time the organization received its name, "The Rabbit," from the fact that its club house was on Rabbit Lane near Gray's Lane. Among its early members were A. J. Drexel, George C. Carson, Fairman Rogers, Charles R. Colewell, Henry B. Tatham, Joseph Lapsley Wilson, Samuel B. Thomas, Joseph Patterson, Dr. John Neill, Richard C. McMurtre, Morton P. Henry, Evans Rogers, and J. D. Bleight. All of these were either horsemen or drivers, and all genial spirits. A number of members of the First City Troop later joined the club, which staked out a track in a field to permit private exhibitions of speed.

In 1871, the Club removed its quarters to a property on Hay Lane on the west bank of the Schuylkill opposite Point Breeze. A year later the organization removed to a fine old house on the grounds owned by Christ Church Hospital, on Christ Church Lane, on the border of West Fairmount Park.

RACE RIOTS—*See* ANTI-ABOLITION RIOTS.

RACE STREET—Originally called Songhurst Street, in honor of John Songhurst, who was a distinguished Quaker preacher, and one of the passengers on the Ship Welcome, in 1682. During Penn's second visit he ordered the names of the cross-town streets to be given the names of native trees, and Songhurst Street became Sassafras Street. During the eighteenth century the owners of fast horses were accustomed to race them out Sassafras Street to Broad Street and the street became in the popular mind "the Race Street." In 1857, when street names were readjusted, Sassafras Street became legally Race Street.

RACHEL, (RACHEL FELIX), IN PHILADELPHIA—Although Rachel, the French tragedienne, probably the greatest actress of the last century, came

to Philadelphia in the autumn of the year 1855 with the intention of playing a season of ten performances, she only gave one, and that was her last appearance on the stage. She was accompanied by her brother, Raphael, who was her manager; her sisters, Sarah, Lia and Dinah, and their father, Abraham Felix. Rachel opened her season at the Walnut Street Theatre on the evening of November 19th, appearing as *Camille*, in Corneille's tragedy, "Les Horaces." The night was cold, and the theatre unheated. The star was recovering from a cough she caught in the Metropolitan Theatre in New York City, and this was aggravated so severely that it was with difficulty that she got through the performance. Every member of her company caught cold, but Rachel was seriously stricken with a new cold. She was stopping at Jones's Hotel, on Chestnut Street, above Sixth, and returning there, was immediately ordered to bed, and advised by her physician to at once go south to a more genial climate. Her company continued to play the season without the star, and ten days later Rachel and her troupe went to Charleston, S. C., where the company performed without her, and in a few days sailed for Havana, Cuba. The star did not improve in health and at the end of the year the company was disbanded and returned to France, followed shortly afterwards by Rachel herself. She never afterward acted, the fatal seeds of consumption having been firmly implanted in her. She died at her house near Paris, January 4, 1858, in her thirty-seventh year. Before coming to Philadelphia she had successfully appeared in New York and Boston.

**RADIO, PHILADELPHIA'S PART IN ITS DEVELOPMENT**—Professor Elihu Thomson (1853-....), assisted by Professor Edwin J. Houston (1874-1914), of the Central High School, made the first wireless apparatus in the world and carried on successful experiments with it in 1875, although Professor Thomson's radio experiments are said to have begun in 1871. These experiments were conducted in the old building of the Central High School, at Broad and Green Streets, and bear only a fundamental resemblance to the workings of perfected radio, or wireless of today. Professor Thomson was teacher of chemistry in the school, and Professor Houston was instructor in physics in the same institution. In an article in the *General Electric Review* for May, 1915, Professor Thomson reviewed some of these experiments, giving credit to his colleague. He wrote:

"This experiment was made about the latter part of 1875. An induction coil with a two-inch spark gap was used. For the receiver, we used a black box, open on one side, with two graphite pencil points adjusted a fraction of an inch apart inside, one pencil being connected with a large brass ball outside. We observed a tiny spark between the two pencil points. It was an indication of a shock, commotion or wave, electrical in its character, in the ether. As an aerial on our sending apparatus we used a large tin can on top of a glass jar, insulating it from the table, the can being connected to one wire of the secondary of the induction coil.



"Tests for detecting the impulses were carried on not only in rooms on the same floor (the basement) in which the induction coil was located, but we went from floor to floor, finally reaching the astronomical observatory on the roof, more than ninety feet from the physics room and separated from it by five brick walls. We found here that even metal pieces not connected with ground wires would yield sparks. It was understood by us at the time that after each discharge of the coil, there was a shock or wave in the ether, consisting of a quick reversed electrical condition, and it was even imagined there might be in the process the germ of a system of signalling through space. This old work was almost forgotten when it was recalled by the later work of Hertz, about 1887."

The first wireless station in Philadelphia was erected on the roof of the new Bellevue-Stratford Hotel, in 1905. Messages were accepted for trans-Atlantic transmission. In 1909, the new building of John Wanamaker had a private wireless station on its roof, but entirely for the use of the business of the store. Broadcasting did not become common until 1922, when the country began to grow enthusiastic and nearly every boy in Philadelphia, as elsewhere in the United States, was making himself what was called a "crystal set" for reception. To use this set an earphone piece was essential. The first station to broadcast programmes in Philadelphia was WIP, the letters of Gimbel Brothers' station. This was in 1922. Other stations here quickly arose, and lower Market Street was filled with stores specializing in radio parts, from which the crystal sets could be built. Improvements in radio sets followed quickly and before 1922 was ended, the tube sets were placed on the market. These were operated from batteries—a wet cell and a dry cell. Electrical sets did not appear until 1925.

Amateur wireless enthusiasts, who used key and the Morse code for sending and receiving, were numerous before 1914, and during the World War were occasionally found useful to the Government.

[Biblio.—E. J. Houston and Elihu Thomson, "The Alleged Etheric Force. Test Experiments as to Its Identity with Induced Electricity," *Journal of the Franklin Institute*, April, 1876; Elihu Thomson, "Wireless Transmission of Energy," *General Electric Review*, May, 1915, in which is explained why wireless waves follow the curvature of the earth.]

**RAE'S, JULIO, PANORAMA OF CHESTNUT STREET**—In 1851, Julio H. Rae published a novel advertising work which he named "Panorama of Chestnut Street." It consisted of sixteen plates, including a large, double plate of the State House Square, from Fifth to Sixth Streets. The plates contained a drawing in outline of the front elevation of every building on Chestnut Street, from Second to Tenth Streets. Those who paid for the advertising had their signs affixed to their places of business on the street, and those who failed in this little detail, had to be satisfied by the simple picture of their store or building. The plates were lithographed, and today are of great historical value; in most instances, containing the only surviving view of the buildings depicted. The idea seems to have been original with its projector, although it was imitated in a smaller way in New York City and in Boston. Rae was never heard of before

he issued his "Panorama," and never since then. A few years later, Dewitt C. Baxter used the same idea for other Philadelphia Streets.—See BAXTER'S PANORAMAS.

**RAILROADS, AND STATIONS IN PHILADELPHIA**—Although the first railroad to be built in this country was not built in Philadelphia, the plan for it was first exhibited here in the yard of the Bull's Head Tavern, on the east side of Second Street, above Poplar, in September, 1809. This road was constructed that year by Thomas Leiper to connect his quarries on Crum Creek with the Delaware River. It was used only for hauling stone and its cars were drawn by horses. Reading Howell was the engineer of the road, and the draft of it was made by John Thomson, of Delaware County, whose son, John Edgar Thomson, afterward laid out the Philadelphia and Germantown Railroad, and still later became president of the Pennsylvania Railroad Company.

More than twenty years elapsed before the first railroad was built in Philadelphia. In the latter part of the eighteenth century, and the early part of the nineteenth, all ideas of internal improvements and transportation were centered on the construction of canals. For a time they became a mania with the progressive people of the State; but that was because so little had been done with railroads. However, in the autumn of the year 1827, Edward H. Bonsall, and some of his friends of Germantown, visited Mauch Chunk, where they saw the gravity railroad in operation. They were thrilled, and returned to describe their thrills to others. After this experience had been discussed for two or more years, a public meeting was called in Germantown to consider the project of a railroad to connect that town with the City of Philadelphia. John Edgar Thomson was engaged as engineer, and the Legislature was applied to for a charter for the company which proposed to construct the line. In May, 1831, the preliminary organization of the corporation was effected with John G. Watmough as President and Edward H. Bonsall, Treasurer. David B. Douglass, of West Point, was appointed Chief Engineer. When the books for the sale of stock were opened in Germantown, the place was thronged. Indeed, the subscriptions were so greatly in excess of the amount of stock to be offered that subscribers for five shares were only able to buy three.

The line was immediately located, and in August of the same year a contract was let for the grading of the road for five miles west of Poplar Street. On August 10th, the actual work was begun, and on June 6, 1832, the line was opened with ceremony, a car being run from the Depot, as it was called, at Ninth and Green Streets, to the "Main Street, near the centre of Germantown." The cars were built in Baltimore, and were not very dissimilar to the stage coach of that time, excepting that they were longer. They were drawn by horses, and made six trips a day. The terminus in Germantown was just south of Shoemaker's Lane. In April, 1831, Matthias W. Baldwin (*q. v.*) built a small locomotive for exhibition and demonstration in Peale's Philadelphia Museum. It attracted great interest, and the officers of the Philadelphia and Germantown

Railroad Company ordered a full-sized locomotive from Baldwin for use on their road. This engine, which contained many improvements, was completed and placed on the road, November 23, 1832. Baldwin named his locomotive "Old Ironsides," and its first trip that day was from Germantown to Philadelphia. As the train, drawn by the puffing locomotive, drew near to the depot, Ninth Street, from Green to Poplar Streets, was crowded with the curious to welcome the prodigy to the city. The locomotive drew trains on regular schedule beginning on November 26th. Advertisements noted that the engine would depart with a train of cars "when the weather is fair." The horse-drawn cars were not discontinued, but ran on reduced schedule, excepting when the weather was not fair, when they were substituted for the steam-drawn trains.

Trains left Philadelphia at 11 A.M.; 1 P.M.; and 3 P.M.; and from Germantown at 12 noon; 2 P.M.; and 4 P.M. Horse-cars left Philadelphia at 9 A.M.; and Germantown at 10 A.M.



DEPOT OF THE PHILADELPHIA AND COLUMBIA RAILROAD  
Northeast Corner of Eighteenth and Market Streets, 1852

Great interest was taken in railroads, the new system of transportation, and in 1832 the Philadelphia and Columbia Railroad, which was intended as a means of opening up the west, was begun.—See COLUMBIA BRIDGE; INCLINED PLANE. In 1833, work was begun upon the Philadelphia terminus, Third Street Hall, a hotel and station, on Third Street, above Callowhill. The place was at first operated by Benjamin Renshaw, but soon afterward R. W. Dunlap managed the hotel. From Third Street Hall, horse-drawn, double-decked cars were run along Willow Street to Fairmount, where they crossed Columbia Bridge, and then were drawn up the Inclined Plane, to begin their journey behind a locomotive, to Columbia, on the Susquehanna. From Third Street Hall, also, the cars, belonging to the Delaware and Schuylkill Railroad of Penn Township,



which was a branch of the Philadelphia and Columbia Railroad, also carried excursionists to the Schuylkill, where picnics were held under the trees on Peter's Island. *The Casket* (Sept., 1834), commenting upon the convenience of the new railroad, observed "a person may leave Mr. R's (Renshaw's Hotel) and go to Pittsburgh without even entering the city of brotherly love—that is, if he is such a Goth as to choose to do so." Third Street Hall was in Penn Township, not then a part of the City of Philadelphia.

Another branch of the Pennsylvania Railroad was the Philadelphia and West Chester Railroad. This was incorporated in 1831, but not put into complete operation until Christmas day, 1833. In 1834, the road built its depot, as the station was called, on the east side of Broad Street, below Race, a site afterwards occupied by the City Armory. Cars were drawn up Broad Street to Pennsylvania Avenue, thence to the Schuylkill and the Inclined Plane.

In 1831, the Delaware County Railroad was incorporated. This road was afterwards the Philadelphia, Wilmington and Baltimore Railroad. It was opened in 1834, and was at first a connection of the Philadelphia and Columbia (Pennsylvania) Railroad. It started from South and Swanson Streets, and continued from the latter, out Prime Street to Broad, thence north to connect with the Columbia Railroad. Until 1842, the company had no depot or station in Philadelphia, although its bridge across the Schuylkill at Gray's Ferry was built in 1838. In 1842, it had its depot at Eleventh and Market Streets, partly occupying the Mansion House Hotel there. In 1852, its station at Broad and Prime Streets (Washington Avenue) was finished.

In 1847, the West Chester and Philadelphia Railroad, and Baltimore Central Railroad were organized and combined. It was chartered in 1850, and in 1853 its tracks were brought to Thirty-first and Chestnut Streets, although its freight station was at Eighteenth and Market Streets. The road became part of the Pennsylvania Railroad System. This station was removed in 1901.

In 1833, the Philadelphia and Reading Railroad Company was chartered and the road built in 1835-38. In 1850, it purchased the old railroad from Broad and Willow Streets to Columbia Bridge, and the depot at the former point was used by the Reading. Its lease of the Philadelphia, Germantown and Norristown Railroad gave it possession of the old depot at Ninth and Green Streets.

The Pennsylvania Railroad began here as the Columbia Railroad (*supra*). In 1832, the city built a connecting railroad on Broad Street, from Vine to South Streets, and at the former intersection the Columbia Railroad had a depot. The opening of the Columbia Bridge permitted the operation of the system from Philadelphia. The depot at Broad and Callowhill Streets was erected in 1833. There was a station at Eighteenth and Market Streets in 1847. The station at Thirtieth and Market Streets was erected in 1864; in 1875, the station at Thirty-second and Market Streets was opened and in 1880, Broad Street Station was opened. The West Philadelphia Station was opened in 1893, and the new station at Thirtieth and Arch Streets, not quite finished, has been in operation for train service since September, 1930, when the new Suburban Station at Sixteenth

and Filbert Streets was opened. On March 12, 1933 the West Philadelphia Station was abandoned.

When the Columbia Railroad was projected and it was known that Philadelphia would thus be placed in touch with the Western Country, it was realized by business men that the city should provide a feeder line, especially for freight. As has been told, the first branch of this system was laid on Broad Street from South to Vine Streets, in 1833, and in 1838 the line was connected with one built upon Market Street. This road was double tracked from Broad Street to Eighth, and from the latter street to Third, on account of the Market Sheds in the middle of Market Street from Eighth to the river road, only a single track was laid. The road was continued on Third Street to Dock, and along the latter to the river road, or Delaware Avenue as it subsequently became known. After the Civil War, the railroad tracks below Eighth Street were abandoned, and really were little used after the Pennsylvania Railroad freight station was erected at the southwest corner of Thirteenth and Market Streets, in 1853. This freight station was abandoned in 1874, and in 1876 all steam railroad tracks on Market Street east of City Hall were taken up. On January 30, 1933, The Pennsylvania Railroad announced all trains between this city and New York were drawn by electric locomotives. The same day The Reading Railway sent its first electric train to Norristown.

[Biblio.—J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884), Vol. III; J. Jackson, "Market Street" (1918).]

**RALPH, JAMES**—(1695–1762), political and miscellaneous writer, poet and dramatist. Franklin's "Autobiography" is our main source of information about Ralph's American career, and usually he is mentioned as a native of Philadelphia, although nothing is known of his family or connections. If the year of his birth is the correct one, he was more than ten years Franklin's senior. Certainly, he was much older than "Poor Richard," because when they sailed to England, in 1724, Ralph is mentioned as having a wife and child which he abandoned, owing to some dispute with his wife's family. Either he married again in England, or was joined there by his wife, for mention is made of a daughter, aged eighteen, at the time of his death. This young woman died a few weeks after her father's demise.

Owing to the scathing couplet in Pope's "Dunciad," which had the effect of diverting Ralph's attention from poetry, there has been a tendency to belittle his ability and achievements. The truth is that while he was merely a clerk in a shop in Philadelphia, he became a political power in England. Even Franklin credits him with being "ingenious, genteel in his manners and extremely eloquent," adding, "I think I never knew a prettier talker." It should also be remembered that he was the first writer of importance Philadelphia produced, although he published nothing here. His career was lived in England, where he was appreciated to the extent of finally receiving a pension of £300 a year—a very tidy sum in the mid-eighteenth century.



PENNSYLVANIA RAILROAD DEPOT AT THIRTIETH AND MARKET STREETS, 1864  
(1037)



Ralph went to London with nothing more than his passage money, and borrowed from Franklin until he obtained employment. He found difficulty in breaking into literature in England, and while awaiting admittance to the charmed circle, became a country schoolmaster in Berkshire, where he boldly assumed Franklin's name. All the while he was in Berkshire, which appears to have been several years, Ralph was writing poetry, for he had determined that was the best vehicle for his ideas. Franklin tried to dissuade him, but failed. In 1728, Ralph first saw his literary efforts in print. That year marked the beginning of his literary career. No fewer than three books published in 1728 are ascribed to him, evidently with good reason. His poem, "Night," a lengthy piece in blank verse, is regarded as his first book; but in the same year was published his satire on Pope, in retaliation for "The Dunciad," entitled "Sawney, An Heroic Poem occasioned by the Dunciad. Together with a critique upon that poem." This was a rather miserable performance, and Pope replied to it with a couplet in the second edition of "The Dunciad." In 1728, also was published "The Touchstone—or Essays on the Reigning Diversions of the Town," which is usually regarded as the work of Ralph. While it has been believed that Pope's retort put an end to Ralph's poetic ambitions, that effect was not immediately discernible, for in 1729 he issued a new poem, entitled, "Zeuma; or, The Love of Liberty."

About this time he became acquainted with Henry Fielding, who was then beginning to write farces for the theatres. Fielding's first piece, "The Temple Beau," was produced in January, 1730, and for it Ralph wrote the prologue. During this year Ralph's first theatrical piece, "The Fashionable Lady, or Harlequin's Opera," was produced on the same stage—Goodman's Fields Theatre. Ralph's next stage venture was a tragedy, "Fall of the Earl of Essex," in 1731, which was not much more than an altered version of John Banks's play, "Unhappy Favorites." This year Ralph put out a volume of essays, entitled, "The Taste of the Town; or, a Guide to All Public Diversions," which gives an admirable picture of the state of public amusements in London in 1731.

Having failed to make a success as a dramatic author, Ralph became a journalist, writing for party organs, *The London Journal*, *The Weekly Medley*, *Etc.* In November, 1739, a paper, after the style of *The Spectator*, was issued by Fielding, who wrote many of the articles. *The Champion*, as it was called, only lasted two years, and Ralph was one of Fielding's assistants, contributing those articles signed by two stars or the name "Lilbourne." A few years later Ralph wrote another news sheet, called *The Remembrancer*, which gained him the favor of George Bubb Doddington, afterwards Lord Melcombe, who became his patron. A pension of £300 was settled upon Ralph, by Sir Robert Walpole's government, in order to silence his pen, for the writer was a factor in politics.

In 1741, Ralph wrote a pamphlet entitled, "The Groans of Germany," which reviewed the political condition of Western Europe. In 1743, was published his "Critical History of the Administration of Sir Robert Walpole." The title page

gives the author as "a Gentleman of the Middle Temple," but it has been attributed to Ralph, most of whose works were published anonymously. In 1744, Ralph, after ten years of trying, had his comedy, "The Astrologer," acted at Drury Lane. Garrick spoke the Prologue and wrote the Epilogue, which latter was spoken by Peg Woffington, but the piece failed dismally. The play was an alteration from "Albumazar," a very old piece which had been performed at Trinity College before King James I, in 1614. Another adaptation by Ralph performed at Drury Lane, in 1744, also met with small success. This, too, was an adaptation. It was a farce taken from Beaumont & Fletcher's "Spanish Curate," and re-named, "The Lawyer's Feast."

Ralph took up the cudgels against the Duchess of Marlborough's Memoirs, in 1742, publishing "The Other Side of the Question, or an Attempt to Rescue the Character of Q. Mary, and Q. Anne Out of the Hands of the D———s D——— of." His greatest work was his "History of England During the Reigns of K. William III, Q. Anne, and K. George I.," published in two volumes, folio, 1744-46. In 1744, also came forth another important work from Ralph's pen, "Of the Use and Abuse of Parliaments." In 1734, he had published "A Critical Review of the Public Buildings, Statues, and Ornaments In and About London and Westminster," which was republished with additions, in 1783. His last publication was his pamphlet, "The Case of Authors by Professor or Trade Stated, with Regard to Booksellers, the Stage and the Public," published in 1758.

When Franklin went to England in 1757 he resumed his friendship with Ralph, and had him write and see through the press his "Historical Review of the Constitution and Government of Pennsylvania." The work always has been attributed to Franklin, although he continued to deny he wrote it. It has been pointed out that in this statement he spoke the truth literally but not fully, for he is known to have furnished the materials, and evidently outlined it to his friend Ralph, who relieved him of any responsibility by making the contacts with printers and booksellers.

Ralph, who suffered for a long time with gout, died at Chiswick, January 24, 1762. He has been rather unfairly treated by the majority of writers who have mentioned him, being usually denominated a hack in the hands of politicians. The compiler of "Biographia Dramatica" calls him "One of the greatest political, though not one of the greatest poetical writers of the present age." Charles James Fox, the great English statesman, praised highly Ralph's "History of England," in which the author was assisted by Lord Melcombe. Franklin, no mean judge of character, selected him to prepare his "Historical Review," which was the means of assisting Franklin to get a good foothold in influential circles in England, when he went there as an American agent. It is admitted that while Ralph was an inferior poet, he was a powerful prose writer and a most engaging personality.

For two centuries Ralph's fame has been tarnished by what Pope said of him. In a note to "The Dunciad," he called him illiterate, adding that he did not

even understand French. Pope has been answered in "*Biographia Dramatica*," where the compiler asserts "it is very certain he was master of the French and Latin languages, and not altogether ignorant of the Italian; and was in truth a very ingenious prose writer. His "*History of England*," commencing at the Restoration, is much esteemed, as were his political pamphlets, some of which were looked upon as masterpieces." Frederick, Prince of Wales, frequently made use of Ralph's pen, and he was led to expect a good post from him, but he died in 1751. His son, afterwards George III, was expected to do something for Ralph, but when he came to the throne, in 1760, Ralph was ill and not so young, and so nothing came to him from that quarter.

[Biblio.—"*Biographia Dramatica*," London (1812); Nathan Drake, "*Essays Biographical, Critical and Historical, Illustrative of the Periodical Papers*," London (1809); Austin Dobson, "*Henry Fielding, a Memoir*," N. Y. (1900); Benjamin Franklin, "*Autobiography*."] ]

**RAPID TRANSIT COMPANY**—The Philadelphia Rapid Transit Company was chartered in 1902. Its principal founder was Robert H. Foerderer, manufacturer, and Congressman from Philadelphia. By ordinance of City Councils, approved July 1, 1907, a contract was executed between the City of Philadelphia and the Philadelphia Rapid Transit Company affecting, fixing and regulating the duties, powers, rights and liabilities of the city and of the Philadelphia Rapid Transit Company and its subsidiary companies, providing for the future management and extension of the street railway system by the Philadelphia Rapid Transit Company, and the final acquisition of its leaseholds and property by the city.

All the street railways in Philadelphia are operated or owned by the Philadelphia Rapid Transit Company, an operating company without the right under its charter to build a single line of railway. Hence all its powers are found in the charters of the underlying companies which it controls through lease or which it has created. The company occupies the apex of a vast pyramid, the result of a succession of mergers and leases, the base of which is represented by a score or more of companies dating from 1857 and 1858, when the street railways system of Philadelphia had its beginning.

The process of consolidation began as early as 1870, when two of the lines serving West Philadelphia were combined in a single company. In the two decades that followed, other combinations were made until by 1893 all the lines in the city were comprised in four great companies—the Philadelphia Traction, the People's Traction, the Electric Traction, and the Hestonville System. By this time the motive power of the street-car system had been transformed from horse to electric. In 1896, the Union Traction Company was incorporated and took over the Philadelphia, Electric and People's Traction Systems under 999 year leases; two years later the Hestonville System was absorbed and the monopoly was complete. But the Union Traction got in difficulties and the Philadelphia Rapid Transit Co., with enlarged powers, was created in 1902, and absorbed the Union, under a lease which guaranteed a rental to the stockholders of the Union amounting to 6 per cent on its full authorized capital of \$30,000,000,



but as only \$17.50 a share had been paid in (par \$50), the rental actually amounts to a little over 17 per cent.

The situation as to rentals is shown by the following table, giving paid-in capital, rentals and per cent of dividends actually received, on the stock of the principal underlying companies:

	Paid-In Capital Stock	Rental	Dividends on Paid-In Stock %
Citizens Pass. . . . .	\$ 192,500	\$ 140,000	72.9
13th & 15th. . . . .	334,529	240,000	71.7
Ridge Av. Pass. . . . .	420,000	180,000	42.8
Green & Coates. . . . .	150,000	60,000	40.0
Frankford & Southwark. . . . .	1,875,000	675,000	36.0
2nd & 3rd Streets. . . . .	771,076	254,448	33.0
Phila. City. . . . .	475,000	150,000	31.6
Union Pass. . . . .	925,000	285,000	30.8
Germantown Pass. . . . .	572,860	157,500	27.5
People's Pass. . . . .	924,056	224,000	24.2
Continental. . . . .	500,000	120,000	20.7
West Phila. . . . .	750,000	150,000	20.0
Union Traction. . . . .	10,500,000	1,800,000	17.1
Phila. & Gray's Ferry. . . . .	309,700	49,552	16.0
People's Traction. . . . .	6,000,000	608,000	10.1
	<hr/> \$24,599,721	<hr/> \$5,093,500	

The stock of the Philadelphia Rapid Transit Company is \$30,000,000 and is fully paid in.

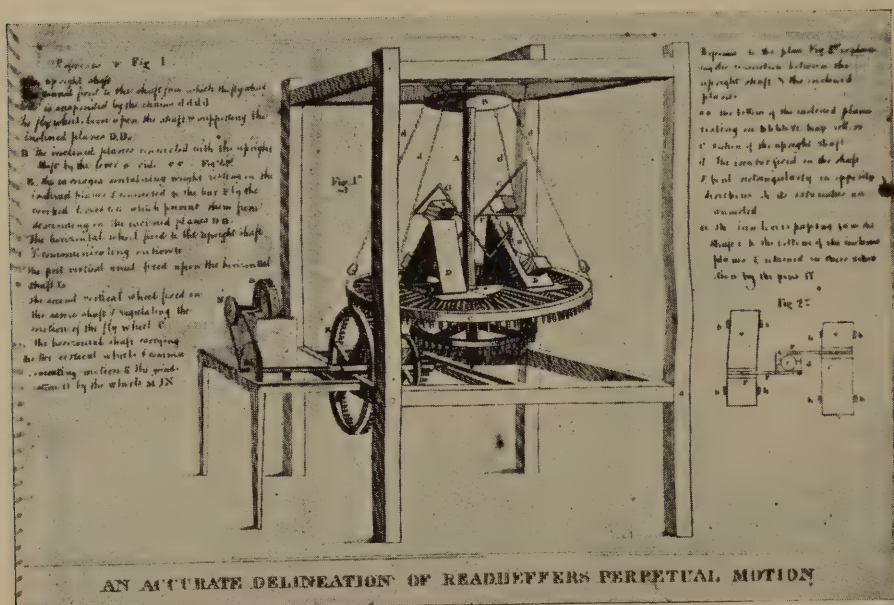
The Market Street Elevated and Subway was completed and put in operation, from the Fifteenth Street to the Upper Darby Terminal at 69th Street, in 1907. The entire subway and elevated line was put in operation in August, 1908. The subway structure is about  $2\frac{1}{4}$  miles long and the elevated portion is practically five miles long.

Under various agreements the Philadelphia Rapid Transit Company operates the city-built, high-speed, railway lines. These at present include the Frankford Elevated Line, first operated November 4, 1922; the Broad Street Subway, opened between City Hall and Olney, September 1, 1928; and the Ridge Avenue and running to Eighth and Market Streets, a spur which was first operated December 23, 1932. This subway has been completed to Eighteenth and Locust Streets, but has not been equipped from Eighth and Market to Eighteenth Street. The Broad Street Subway was opened as far as South Street on April 20, 1930; and is now being built to Snyder Avenue, which extension is not expected to be completed until 1934.—See STREET RAILWAYS; OMNIBUSES.

**READHEFFER FRAUD**—Charles Readheffer, an ingenious machinist, startled not only Philadelphia, but the country generally, in the summer of 1812

by announcing that he had perfected perpetual motion. His advertisement in *The Aurora*, September 10th, indicated that he was nothing more than a showman:

"PERPETUAL MOTION—THE CURIOUS, THE MECHANICAL, the learned and ingenious, may be gratified in seeing and in being convinced that that which for centuries has occupied, perplexed, and puzzled the philosophic and experimental world (and, indeed, by some of the greatest mechanical geniuses supposed beyond the reach of human invention) is now fully, completely and perfectly demonstrated in the SELF-OPERATING, SELF-MOVING MACHINE, constructed by the subscriber on principles purely mechanical, and now offered to the inspection of an



### READHEFFER'S PERPETUAL MOTION MACHINE

From the Port-Folio, February, 1813

enlightened people. Lovers of the arts and sciences will, it is confidently expected, be highly gratified in seeing and in contemplating that amazing display of genius which it has fell to the lot of an American to exhibit, which must, by the whole world, be allowed to surpass any invention heretofore discovered or made public wherein mechanism had the principal agency. It will for a few days be exhibited, from 9 o'clock forenoon to 4 o'clock afternoon, three doors below Mr. Henry Cress's Tavern, Chestnut Hill, Germantown Township, Philadelphia County, Pennsylvania.

"N. B.—Admission, five dollars. Female visitors gratis. Tickets to be had at the inns of Henry Cress, Levi Rex, and John Grover, Chestnut Hill.

"Editors of papers friendly to new inventions will oblige by giving the above a few insertions."

Duane, publisher of *The Aurora*, was enthusiastic, declaring Pennsylvania had added another scientific triumph to its list. City Councils, believing they scented a cheap source of power for operating the water works, appointed a committee to see the invention. On January 15, 1813, the Pennsylvania House of Representatives appointed a committee to examine the machine. Readheffer appointed January 21st as the day he would entertain the committee, but the day before that date he sent word that it would not be convenient for him to be present on the 21st, and subsequently declared he would not exhibit his invention at all. Soon afterward the inventor disappeared, but in June, 1816, he returned and succeeded in forming a committee of reputable men to agree to examine his machine. Once more he refused to start his machine when the day arrived, so his Perpetual Motion Machine was abandoned by the public with a laugh.

Watson, the annalist, asserts that Readheffer "was said to be an immoral man, and a gambler." He also states that "it (the machine) was at last found to be moved by a crank, which was wound perpetually by a concealed little old man in an upper loft." Another account has it that when one of the committee that was to examine the invention, Nathan Sellers, visited the inventor's house, his son, Coleman, looked through a window—for they could not get in—and saw that the cog wheels were worn on the wrong side, and reporting this information to his father, the latter found the plan was a fraud and understood how it was operated. This version has it that the hidden operator was concealed in the room below. Readheffer lived on Main Street, Chestnut Hill, near the present Pennsylvania Railroad Station. *The Port Folio* for February, 1813, contains a picture of Readheffer's machine.

**RECORDERS OF PHILADELPHIA**—The Recorder was one of the ancient municipal officers that had been brought over to this side of the Atlantic by the English of Penn's time. In Behumis, "Privilegia Londini, or The Rights, Liberties and Privileges, Laws and Customs of London," published at the beginning of the eighteenth century, the Recorder is described as the legal authority who assists the Mayor; and is supposed to be "skillful in the laws and customs of the City." As transported to Philadelphia by Penn's Charter of Philadelphia, 1701, the Recorder was second in importance only to the Mayor, and, in a measure, divided the duties of that office and, together with three aldermen, held court; for the Recorder, like the Mayor, was a justice of the peace, and a justice of *Oyer and Terminer*. The office of Recorder in England dated from a time before Richard II. In Philadelphia, by charter, he was appointed for life, but might be removed by the Mayor and two-thirds of the aldermen. From 1701 to 1883, when the office was abolished, twenty-three Recorders had functioned. After 1796, the Recorder was appointed by the Governor of the State for a term of ten years. David H. Lane was appointed in 1879, but in January, 1883, Governor



Pattison removed him and appointed William H. Smith. The office was abolished by Act of May 29, 1883.

[Biblio.—J. H. Martin, "Bench and Bar of Phila." (1883); E. P. Allinson and Boies Penrose, "Philadelphia—A History of Municipal Development" (1887).]

REES, JAMES—(1802–1885), dramatist, author and dramatic critic, who used the pen-name "Colley Cibber." Author of a "Life of Edwin Forrest."

REFORMED (GERMAN) CHURCH IN PHILADELPHIA—John Phillip Boehm is believed to have founded the first German Reformed Church in Philadelphia at Whitpain Township, now in Montgomery County, in 1726. The same year, John Bechtel began the Reformed Church in Germantown. The first congregation in the City of Philadelphia was established by the Rev. Mr. Weiss, in 1732. In 1746, this congregation had erected a stone church on the south side of Race Street, east of Fourth. In 1750, when Scull and Heap published their large engraving of the East Prospect of Philadelphia the steeple of this edifice was a very prominent feature of the sky line. This congregation received a patent from Governor John Penn, in 1763, to occupy the Northeast (Franklin) Square as a burial place.—See FRANKLIN SQUARE. In 1762, a new congregation was formed and it began the erection of a church on Fourth Street, below New. They called it St. George's, but were unable to complete the building, and it became the meeting-place for the Methodists.—See ST. GEORGE'S.

[Biblio.—J. T. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. II, pp. 1408–1417 (1884).]

REINAGLE, HUGH—(c. 1797–1834), scene painter.—See ART DEVELOPMENT.

"RESOLVE MONEY"—See COLONIAL PAPER CURRENCY.

RICHARDS, WILLIAM TROST—(1833–1905), marine painter.—See ART DEVELOPMENT.

RICHMOND—Sometimes called Port Richmond, originally the name of a tract of land in the Township of Northern Liberties, adjoining the Delaware north of Ball Town and south of Point-no-Point. The name was derived from two country-seats in the vicinity—the Richmond property of the Roberts family, lying on the Point Road near the Delaware, and Richmond Lodge, which, in 1808–09, belonged to the Fox family. It was incorporated as a district on February 27, 1847, under the title of "the Commissioners and Inhabitants of the District of Richmond, in the County of Philadelphia." It extended along the Delaware River to a point some distance northwest of the upper end of Petty's Island; then northwest nearly to the point where Frankford Creek makes its most southerly bend; thence southwest to Westmoreland Street; northwest

along the same to Emerald Street; southwest along the latter to a lane running from Frankford Turnpike to Nicetown Lane; along Frankford Turnpike to the north boundary of Kensington, and down the same to Gunner's Run, and along that stream to the Delaware River. The area was 1,163 acres. It became a part of the city in 1854.

RICHMOND HALL—*See* BALL, WILLIAM.

RICKETTS, JOHN B., DONATION—*See* CITY TRUSTS; CIRCUSES.

RIDER, ALEXANDER—(1818-1830), miniaturist.—*See* ART DEVELOPMENT; JOHN LEWIS KRIMMEL.

RIDGE ROAD—The earlier name of Ridge Avenue. Like the Germantown Road, and others of the ancient highways leading out from Philadelphia, this long, crooked street follows the line of an Indian trail. It began at the intersection of the present Ninth and Vine Streets, and continued in a generally northwesterly direction to a point beyond Roxborough. It was the main travelled road to the northwest of the county, and is shown on Scull and Heap's Map of 1750. It passed through the Falls of Schuylkill, and thence over the hills, or ridge, in Roxborough, whence its name. Along this road paper made in Rittenhouse's Mill, on the Wissahickon, was carried to Philadelphia. The highway had various names. Early it was called Manatawney, or Plymouth Road, or The Great Road leading to Plymouth. In 1706, it was extended to the Perkiomen, above Norristown. In 1786, its route through Roxborough was changed to avoid the dreadful condition into which it reverted during the spring and autumn seasons. In 1811, the Ridge Turnpike Company was incorporated, and it built a serviceable highway from Ninth and Vine Streets to Perkiomen. The road was paved with stone and gravel. In 1929-30, Ridge Avenue was extended to Eighth and Race Streets, and in 1932, the Ridge Avenue extension of the Broad Street Subway was opened for traffic.—*See* RAPID TRANSIT COMPANY. The advent of a street railway line on Ridge Road caused that highway to be freed of tolls as the car company's charter, March 28, 1859, made obligatory the purchase of the Ridge Turnpike Company and the Manayunk Turnpike Company before beginning operations. Street-cars were first run on Ridge Avenue on March 14, 1859, from Girard College to Second and Arch Streets, by the Girard College Passenger Railway Company. The Ridge Avenue and Manayunk Passenger Railway was an extension from Girard College to Manayunk, and was put in operation early in 1860.

[Biblio.—Mrs. Walter Willard, "The Ridge Road" (1918); Digest of Laws of City of Phila. (1865), contains Acts chartering various street railway companies.]

RIDGELAND—This old country house is about a quarter of a mile from Belmont, and is situated just north of Belmont Glen. Originally it bore the

name of Mount Prospect, and is known to have been occupied by the Johnson family, who later built the mansion since called Chamounix, as early as 1806. A few years later it became the home of Jacob S. Waln, who gave it its present name. It was on this estate that the little building on the river drive, erroneously known as "Tom Moore's Cottage" (*q. v.*), was built. Waln was a prominent merchant in his day, and was a member of city council and of the State Legislature. He continued to spend his summers at Ridgeland until his death, in 1850. Surviving members of his family occupied the mansion until the property was bought by the city in 1868. For some years the house has been the residence of the Superintendent of Fairmount Park.

**RIDGWAY LIBRARY**—Broad and Christian Streets. A branch of the Library Company of Philadelphia. Located on a lot comprising the whole block from Thirteenth to Broad and from Christian to Carpenter Streets. Erected by the executors of the estate of Dr. James Rush (died May 26, 1869), in compliance with his request, and from a design by Addison Hutton (died June 26, 1916), and offered to the Library Company of Philadelphia under restrictions. The shareholders of the company finally voted to accept the gift. The building, one of the finest examples of the Doric order of architecture in this country, is constructed of granite, and has a frontage of 220 feet on Broad Street, and a depth of 105 feet. In it is deposited the Loganian Library of 11,000 volumes, and the reference volumes, pamphlets, newspaper files and other books not frequently called for. It contains a valued collection of Revolutionary and Colonial literature of great value to the student.

The name Ridgway was given the library because that was the maiden name of Dr. Rush's wife. In a vault constructed in the building are deposited the remains of Dr. Rush and his wife imbedded in concrete. The restrictions of the gift contain many eccentric stipulations. One is that it shall not circulate fiction, or fiction magazines, and that it shall "close at or about sundown every day except Sunday." Consequently, it has been forced to be a storage house for books

**RIDGWAY PARK**—See **WINDMILL ISLAND**.

**RIDING SCHOOLS, EARLY**—See **CIRCUSES**.

**RINGSTETTEN**—The up-river boat house of the Undine Barge Club. It is on the east river drive of Fairmount Park, southwest from Ridge Avenue and School Lane.—See **BOAT CLUBS**.

**RIOTS**—See **ANTI-ABOLITION**; **ANTI-CATHOLIC**; **CALIFORNIA HOUSE**.

**RISING SUN**—Now in the 43rd Ward. A village at the intersection of Germantown Avenue and Old York Road, formerly called Sunville. It derived its name from the Rising Sun Tavern, a very ancient inn at that point, which was removed about 1888.



**RITTENHOUSE**—A section in the 21st Ward, deriving its name from the former Rittenhouse Town, a small village on Rittenhouse Lane, between the Wissahickon Creek and Township Line Road, near Paper Mill Run; so-called from the Rittenhouse family, whose paper mill, the first established in America, was built near this site before the year 1700.

**RITTENHOUSE, DAVID**—(April 8, 1732–June 26, 1796), first American astronomer; clock-maker; first Director of U. S. Mint; Treasurer of Pennsylvania, was born in a house on Lincoln Drive on the Wissahickon, which is still preserved. He was a descendant of William Ruttinghuysen or Rittinghuysen, who founded the first paper-mill in America, and who was the first Mennonite preacher here. This pioneer and his family are said to have come from Holland to New York, and in 1688 settled in Germantown. Rittenhouse's parents were Mathias and Elizabeth (Williams) Rittenhouse. Soon after he was born his father moved his young family to a farm at Norriton, now in Montgomery County. His father, who was a farmer, intended his eldest son, David, to follow in his footsteps, and from his fourteenth to his eighteenth years he followed the plow on his parents' farm. Quite early he displayed a genius for mechanics and mathematics. When he was only seven or eight years of age he constructed a miniature water-mill; in his seventeenth year he made a wooden clock and soon afterward constructed one of similar materials that would "run" for twenty-four hours. His father was unfavorable to his digression from agriculture, but finally consented, and when David was nineteen, gave him money to go to Philadelphia and purchase materials and tools for clock and mathematical instrument making. Young Rittenhouse erected his shop on the side of the road passing his father's property and began the profession he enjoyed, and which he so brilliantly adorned.

At the same time he continued his philosophical studies, reading until far into the nights, impairing his constitution for the sake of learning. By the year 1763 the young man's reputation was so solid that he was employed by the Penn family to make some geographical arrangements looking toward establishing the southern boundary of Pennsylvania, subsequently laid by Mason and Dixon. A part of this work by Rittenhouse was the fixing of the "circle" at the southeastern part of the Province. On February 20, 1766, the astronomer was married to Eleanor Colston, daughter of Bernard Colston, a farmer in his neighborhood. In 1767, he began work on his Orrery, a most ingenious device for reproducing the motions of the principal heavenly bodies. The same year (Nov. 17), the College of Philadelphia made him an honorary Master of Arts. His observations of and report upon the Transit of Venus, June 3, 1769, confirmed the high reputation he was making as an astronomer, and he became known in two hemispheres.

In the autumn of 1770, Rittenhouse removed to Philadelphia, which thenceforth became his home. Not long after removing to this city his wife died. At first, after arriving in Philadelphia, he resided in a house at the southeast corner of Seventh and Arch Streets, belonging to Thomas Clifford, but in 1787, having erected a fine residence at the northwestern corner of those streets, he occupied

his own house. On coming to Philadelphia, he was elected by the Assembly as Trustee of the Loan Office. In 1771, the Assembly ordered from Rittenhouse a new Orrery for £400. It was similar to the first one he made, and went to the College of Philadelphia, which instrument is still in existence and was one of the important exhibits shown at the display given in 1932 as part of the two hundredth anniversary commemoration of Rittenhouse's birth. In December, 1772, Rittenhouse married a second time. This Mrs. Rittenhouse was Miss Hannah Jacobs. In 1773, he was appointed one of the commissioners for making the Schuylkill River navigable. He was reappointed to this Commission under later Acts of the Assembly in 1781 and in 1784. In 1774, he was a commissioner to fix jointly with a commissioner from New York the beginning of the 43rd degree of North Latitude, and establish a line as boundary between New York and Pennsylvania. The line, however, remained unsettled until after the Revolution—in 1785, when Rittenhouse again was appointed the head of the Pennsylvania Commission. In 1776, Rittenhouse was elected to the General Assembly of Pennsylvania. On November 2, 1776, he observed, in conjunction with Dr. Smith and John Lukens, the Transit of Mercury. In January, 1777, he was chosen State Treasurer by the first legislative body of the State to meet after the Declaration of Independence. In October of that year he was chosen a member of the Council of Safety. During the British Occupation of Philadelphia, Rittenhouse conducted the business of the State Treasury at Lancaster. Although fear was felt that the Orrery made for the College of Philadelphia would be injured or carried away during the military occupation of the city, it was found that General Howe had had the apartment in which the instrument was placed, closed and guarded. Rittenhouse returned to Philadelphia and to the business of the State Treasury when the enemy had left the city.

Rittenhouse was elected a trustee of the State Loan Office in 1780, but upon the establishment of the bank in 1781, the Act was repealed. In 1784, he was employed to determine the western boundary of the State. The Commission also completed the southern boundary, which line had been begun by Mason and Dixon some years before. A few weeks after his return from this expedition, December, 1785, he was elected by Congress a commissioner for running a line of jurisdiction between the States of Massachusetts and New York. In 1789, he resigned the Treasuryship of Pennsylvania on account of the low state of his health. Shortly before his resignation, but in the same year, the College of New Jersey, Princeton, where his first Orrery was deposited, conferred upon him the degree of Doctor of Laws. In January, 1791, he was elected President of the American Philosophical Society, succeeding Benjamin Franklin in that office. On April 14, 1792, President Washington appointed Rittenhouse Director of the U. S. Mint, which had just been created by Congress, and which was organized under his supervision. He resigned the office June 30, 1795, owing to failing health.

In 1793, Rittenhouse was selected by the Democratic Society as their president, and as the Democrats especially after the arrival of Genet were misrepresented and vilified, Rittenhouse, as their president, came in for a great deal of

abuse from the Federalist organs, one writer charging the astronomer with being an atheist, and with having signed "inflammatory resolves against the excise Law." It has been shown that both these charges were untrue. Rittenhouse, who had been unwell for a long period, although not confined to his room, passed away on June 26, 1796, evidently from a form of heart disease, in his residence at the northwest corner of Seventh and Arch Streets.—*See AMERICAN PHILOSOPHICAL SOCIETY; TRANSIT OF VENUS; FORT RITTENHOUSE.*

Rittenhouse was first buried under the floor of his observatory in the garden beside his residence, but when the property was sold many years later, his remains were deposited in a vault in the Third (Old Pine Street) Presbyterian Church. In 1878, his ashes were finally interred in a plot in Laurel Hill Cemetery.

[*Biblio.*—William Barton, "Memoirs of the Late David Rittenhouse" (Phila., 1813); "Early Proceedings of the Amer. Philosophical Soc." (1884); Maurice J. Babb, "David Rittenhouse," Commemorative address on the Two Hundredth Anniversary of his death, in the *Penna. Mag. of Hist. and Biog.*, July, 1932. In the same magazine, "The Rittenhouse Exhibition," by James Stokley, and "Early Colonial Clockmakers of Phila.," by Carolyn Wood Stretch, are illustrative of Rittenhouse.]

**RITTENHOUSE ROW**—Occupied the south side of Chestnut Street, between Twelfth and Thirteenth Streets. The three-and-a-half story brick residences were built in 1834.

**RITTENHOUSE SCHOOL FUND**—*See CITY TRUSTS.*

**RITTENHOUSE SQUARE**—Named for David Rittenhouse, the first American astronomer (*q. v.*), originally bore the designation Southwest Square. It remained from the foundation of the city as a lot which was used for deposit of street dirt, etc., but never as a burial ground. In 1816, Councils passed resolutions directing the fencing in of the square. In 1825, the name Rittenhouse Square was given to it. Originally, the lot was bounded on the south by the back ends of Spruce Street lots and on the west by the back ends of lots on Schuylkill Third (Twentieth) Street. Locust Street on the south, and Rittenhouse Street on the west, were laid out under authority of ordinance of February 13, 1834. An iron fence was placed around the whole enclosure about 1852–53, and removed in 1885. About 1865, three iron fountains were erected in this square, two near the Walnut Street entrances and one near the Locust and Eighteenth Street entrance. They were taken away when the railings were removed. The dimensions of the square are 540 feet 4 inches on all sides. Every year a flower show is held in the Square in the spring, a custom begun in 1915. Charles J. Cohen wrote an entertaining volume on the Square and its neighbors, "Rittenhouse Square, Past and Present," which was privately printed in 1922.

**ROBERTS SCHOOL FUND**—*See CITY TRUSTS.*

**ROBERTSON, ARCHIBALD**—(1765–1835), English portrait painter. Painted portrait of Washington.—*See ART DEVELOPMENT.*



**ROBIN HOOD DELL**—A natural amphitheatre in Fairmount Park, near Strawberry Mansion, upon the site of which a large open-air concert pavilion was erected in 1930 for summer concerts by members of the Philadelphia Orchestra. The first series of twenty-four concerts was given in 1930. They were designed to give good music at popular prices, and were most successful. The name of the little depression was taken from that of the old Robin Hood Ford (*q. v.*), a little further up the Schuylkill River. The concerts were under the direction of the Municipal Bureau of Music, connected with the Department of Public Welfare.

**ROBIN HOOD FORD, OLD**—This existed on the Schuylkill River at the place where Mendenhall's Ferry subsequently was operated. Its eastern end was just south of South Laurel Hill Cemetery, and its western end was in the neighborhood of Ford Road, when that avenue was continued to the river. The Ford received its name from the Robin Hood Tavern which stood on Ridge Avenue near Heart Lane. This was the lower ford; there was another nearer the Falls, called Abbott's Ford, which evidently received its name from the road which led from it to the so-called "Monastery" (*q. v.*), the dwellers of which, quite naturally, were familiarly termed "monks," and their head, the "Abbot."—See **MONASTERY**; **KELPIUS**.

**ROCKLAND**—This estate, now in Fairmount Park, on the east bank of the Schuylkill River, just north of the Reading Railway bridge. It was originally part of John Macpherson's estate, Mount Pleasant (*q. v.*), and lay northwest of that mansion. It seems to have received its name in the last century when it was built by Isaac C. Jones, an East India merchant. The ice house of the Knickerbocker Ice Co., bordered the estate on the river in 1867, when the property was taken over for park purposes. At that time the Rockland estate comprised twenty-four acres.

**ROCKVILLE**—A section on the Bristol Turnpike, northwest of Cedar Hill Cemetery.

**RODIN MUSEUM**—On the north side of the Parkway, west of Twenty-first Street. It was planned and given to the city by Jules E. Mastbaum (1872-1926), who made the extensive collection of casts from the works of the French sculptor, Auguste Rodin (1840-1917), and about 500 letters written by the artist, together with many sketches and paintings by him. Mr. Mastbaum also provided for a foundation to erect the building, which is a replica of the Sculptor's Museum at Meudon, France, in which to house the collection. The work was not completed when the donor died in 1926, but was continued along the lines he had outlined, and the building opened in 1930. The collection is the finest and most comprehensive one of the great modernist sculptor, outside his native country. Casts from his works number 245.

**ROEBUCK TAVERN, GERMANTOWN**—See **BUTTONWOOD TAVERN**.

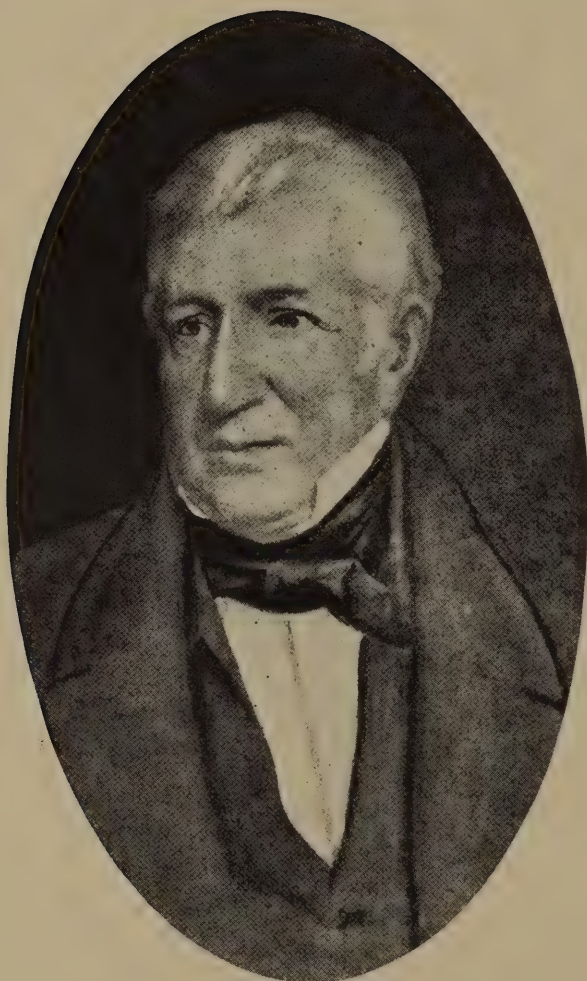
**RONALDSON CEMETERY**—At the southwest corner of Ninth and Bainbridge Streets. Founded in 1827 by James Ronaldson (1768–1841), a native of Scotland, who, having visited Philadelphia in 1791, returned in 1794 to settle here. In 1796, together with Andrew Binney, he established here the first permanent type foundry in the United States. Type had been cast here before, but by printers, usually for their own use. In 1806, the firm purchased the typefounding materials and tools which Franklin had sent here from France. The firm later established a china manufactory.—*See* CHINA AND PORCELAIN MANUFACTURE. Ronaldson established the first soup kitchen, in Southwark (1805); was a founder of the Scots Thistle Society, and first president of the Franklin Institute. He operated cotton mills on Ridley Creek (1823). He was a member of the St. Andrew's Society of Philadelphia, and at one time its vice-president. Ronaldson owned the block from Ninth to Tenth Streets, and from Shippen (Bainbridge) Street to Fitzwater. The eastern and larger part of this property he designated for a burial ground. He organized it in 1826 as the Philadelphia Cemetery, and in 1827 turned the property over to trustees. The first interment was made June 2, 1827. In 1833, the lot-holders were incorporated as the Philadelphia Cemetery Company. Since Ronaldson's death it has generally received his name. His design contained one interesting feature. This was a building beside the gateway where bodies of persons who had died suddenly could be laid for a time to prevent premature burial. In such cases one end of a rope attached to a bell was placed in the hands of the corpse so that if he revived he might give the alarm.

**RONALDSON'S ROW**—West side of Ninth Street, from South to Bainbridge, was so named after James Ronaldson, who erected the attractive dwellings, with their high marble steps, in 1828, on the property upon which his foundry had been situated. He was a retired typefounder, and had suggested the laying out of Ronaldson Cemetery at Ninth and Bainbridge.—*See* RONALDSON CEMETERY.

**ROOSEVELT BOULEVARD**—Eight miles long and 300 feet wide. Starts at Broad Street, north of Hunting Park Avenue, and has its terminus in Pennypack Park, on Pennypack Creek. Was in course of construction for fifteen years. In 1911, it was opened for traffic for about seven miles, and had cost up to that time \$1,622,286. In November, 1918, the last section of the Boulevard was completed. Originally, it was designated as Northeast Boulevard, but after the death of President Theodore Roosevelt, in 1919, his name was given it by City Ordinance.

**ROPE FERRY**—*See* FERRIES.

**ROPE-WALKS**—Being one of the principal ports of entry in the Colonial period, and one of the important ship-building centers, Philadelphia quite early had its rope manufacturers. In those times, and until very recently, ropes were



JAMES RONALDSON  
Founder of First Soup Society, Pioneer Manufacturer  
(1052) and Founder of Ronaldson Cemetery



made in rope "walks," being produced by hand. The first rope-walk was that built by Barnabas Wilcox, a Quaker, who came here in 1682, and established his business just north of the city—above Vine Street—and from Front to Third Streets, although the thoroughfare was not then laid out. William Penn mentions ropemakers in his "Further Account of the Province," published in 1685. Barnabas Wilcox died in 1690 and was succeeded by his son, Joseph, who was Mayor of Philadelphia in 1705. Writing in 1696, Gabriel Thomas, in "An Historical and Geographical Account of Pennsylvania" (Lond., 1698), mentions "several rope-makers who have large and curious rope-walks." Some of these were in the southern part of the city, or, rather, in Southwark. John Holme (*q. v.*), in his poem, "A True Relation of the Flourishing State of Pennsylvania," refers to the ropemakers in these lines:

"Here are rope-makers who do make  
Such sized ropes as men bespeak,  
All sorts of rigging for a ship  
They can completely make it fit.  
Although not usual they are able  
To make from sail twine to a cable.  
Good hemp grows here and as for tar  
We need not go to fetch it far,  
For there is to be had great store  
No further off than Jersey shore  
Where plenty of the same is made  
Both for ships and ropemakers' trade."

ROSS, CHARLEY (BREWSTER)—The kidnapped boy. Kidnapped July 1, 1874. The boy who was four years of age was a son of Christian K. Ross, a merchant, who lived on East Washington Lane, Germantown, and, together with his older brother, Walter, was taken in a buggy by two men when he asked for a ride, from a spot not far from his home. The abductors, when they reached Kensington, sent the elder boy into a store to purchase fireworks, and when he returned, the men and his brother were missing. Charley never was seen again, and the kidnappers never were apprehended. Two days after the crime the father received a note demanding a ransom. On July 6th, another and more definite anonymous note was received demanding \$20,000. Friends of Mr. Ross collected the money, but the police induced him to offer the sum for the arrest of the kidnappers and the restoration of the abducted boy. On December 14, of the same year, two burglars, William Mosher and Joseph Douglass, were detected while rifling the closed house of Judge Van Brunt, at Bay Ridge, N. Y., and both were shot. Mosher was killed instantly, and his companion, before he died, declared that they had kidnapped Charley Ross. Douglass declared only Mosher knew where he was, but that he would be returned in a few days. Nothing more was learned of the kidnapped boy. The case had excited almost national interest, and in Philadelphia the police made a complete house-to-house

search in their vain effort to find him. Mr. Ross, the father, afterward wrote a book about the case, and it had a wide sale when it was published in 1876. A second edition was issued in 1878.

ROSS, ELIZABETH (BETSY)—(1752–1836), for many years made flags for the United States Government, and is popularly believed to have made the “first American flag.” She was a daughter of Samuel and Rebecca Griscom, and was born in Philadelphia, January 1, 1752. She was three times married. Her first husband was John Ross, whom she married in 1773. After his death, in 1776, she married Captain Joseph Ashburn (1777). He died a prisoner of war, in Mill Prison, in England in 1782; and on May 8, 1783, she married John Claypoole, who had been a war prisoner in the same prison when his friend, Captain Ashburn, died there. As Mrs. Ross she lived on Arch Street between Second and Third Streets, and she continued to live there until some years after her marriage to Mr. Claypoole, who was an upholsterer. He died in 1817, and was buried in the burial ground of the Free Quakers (*q. v.*) on Fifth Street, below Locust. His widow, who had a contract to make Government flags, continued in this business, latterly in partnership with her daughter, Mrs. Clarissa L. Wilson, until her death, January 30, 1836. Mrs. Claypoole (Betsy Ross) was buried beside the remains of her last husband in the Quaker ground, and when the little cemetery was vacated, in 1906, her remains and those of her family interred there were removed to Mount Moriah Cemetery.

No history of the American flag published before 1870 contains any mention of Mrs. Ross having made the first American flag. Indeed, the term is a little ambiguous for there were “American flags” made and carried before the one designed after the specifications of the Continental Congress, in the Act of June 14, 1777, and the names of their makers remain unknown. In 1870, William J. Canby, a grandson of Mrs. Ross, first declared publicly that his grandmother had related to him that she had made the “first American flag.” He produced no evidence, corroborative or direct, that the statement was reliable, but explained that his aunt had confirmed the story. Consequently, he was permitted to read a paper upon the subject before the Historical Society of Pennsylvania, but produced no data, other than legend to support his story. However, a few years later Philadelphia was beginning to prepare for the great exhibition commemorative of the Centennial Anniversary of the adoption of the Declaration of Independence, and there was a new and enthusiastic interest taken in any story connected with the Revolutionary War. On Arch Street, at No. 239, was a small two-and-a-half story house, undoubtedly erected in the eighteenth century, and then occupied by a tailor named G. Franke. The old house was photographed, written about as the building in which the first American flag was made, until it became an attraction to visitors to the city. Then, the old place was transformed into a saloon, and a sign placed outside bearing a representation of the flag, and informing all the house was the “Birthplace of the Flag.” Interest quieted down after the Centennial, but the advent of the Bi-Centennial of the

City of Philadelphia, in 1882, revived the spirit. In 1892, when the house was marked for removal, and in 1893, when someone succeeded in having Flag Day celebrated on June 14th, interest in Betsy Ross once more received a revival. In 1898, an association was formed "to save the Flag House," and after an intensive campaign for membership, which was obtained by the purchase of a certificate for a dime, the building was saved. It is said more than \$100,000 was collected from these and other sales.—See BETSY ROSS HOUSE.

After William Canby's death, his brother, George, began his effort to have Betsy Ross acknowledged as the maker of the first American flag. The historians of the Historical Society were sympathetic but asked for evidence. Finally, armed with letters from the Society, Mr. Canby went to Washington, spending ten days in his search, and visiting all departments of the Government where records might be expected to be found. He was given every assistance in his search, but he failed to find anything to connect his grandmother or anybody else with the "first American flag." He alone was content; but the historians were not satisfied, although it inspired search of the Archives of Pennsylvania which revealed that Mrs. Ross had been paid for "colors" for the Pennsylvania Navy, May 29, 1777, one of which may have been a flag of stars and stripes. Betsy Ross is buried in Mount Moriah Cemetery, and over her grave always flies the American flag, an honor which is shared only by the author of "The Star Spangled Banner," Francis Scott Key. The best presentation of the claims for Betsy Ross is made in Mr. E. S. Parry's book, "Betsy Ross, Quaker Rebel" (*infra*). No evidence to support the claim for the house on Arch Street has yet been produced.

[Biblio.—J. F. Reigart, "The Hist. of the First U. S. Flag of the Union" (Harrisburg, 1878); George Henry Preble, "Hist. of the Flag of the U. S. of America," etc. (Bost., 1880); John H. Fow, "The True Story of the American Flag" (Phila., 1908); Lloyd Balderston and George Canby, "The Evolution of the American Flag" (Phila., 1909); O. R. Perry, "Betsy Ross and the United States Flag" (Doylestown, Pa., 1909); R. C. Ballard Thurston, "The Origin and Evolution of the U. S. Flag" (Washington, 1915); Byron McCandless and Gilbert Grosvenor, "Flag Number" of *The National Geographic Mag.*, October, 1917; Edwin S. Parry, "Betsy Ross, Quaker Rebel" (Phila., 1930).]

ROTHERMEL, PETER FREDERICK—(1812-1895), historical painter, was born in the village of Nescopeck, Luzerne County, Penna., where his father kept a hotel. While all biographies of him give 1817 as the year of his birth, Mr. Rothermel himself declared they were erroneous, and that he was born in the year 1812, on July 8. When he was twenty years of age, he came to Philadelphia and worked at several occupations, among them, sign painter. Visiting an exhibition of paintings he became fired with a desired to become an artist. He studied drawing under John R. Smith, a teacher of the art, and after a few months his teacher recommended him to continue in the School of the Academy of the Fine Arts. In 1838, he began his profession as portrait painter, and when, a few years later, he found a falling off in the business, owing to the development of the daguerreotype, he began painting what he called "fancy" pictures. These found a ready sale and he thereupon decided to confine his painting to historical



subjects. His first success was his painting, "DeSoto Discovering the Mississippi River," which was purchased by the Philadelphia Art Union. In August, 1856, he went to Europe, where he studied, travelled and painted many pictures on commissions. He returned to Philadelphia, in 1859, after having established an European reputation. Some of his paintings were bought by Russian collectors, and others were sold in Italy, where the painter spent the greater part of his period abroad. Among the paintings produced at this time were "King Lear," and "St. Agnes," both of which were bought by a Russian nobleman; and "Paul Preaching Before Agrippa," which he painted for Jay Cooke.

Upon his return to Philadelphia he was very busy upon many large historical paintings. One of his large canvases was "The Christian Martyrs," and another "Paul at Ephesus," the latter painted in 1872, and now in the Pennsylvania Academy of the Fine Arts. At the close of the Civil War, he was commissioned to paint a picture of the Battle of Gettysburg for the State of Pennsylvania. This was his largest painting, and, in some respects, his crowning effort. It required three years of his time to gather the data, and a year and a half to put it upon canvas. It has been said that his collection of the data was if anything a superior effort to his delineation, for it required the sifting of many personal reminiscences of actors in that struggle. It cost the State \$30,000, and when completed, having been finished within the time limit set, Mr. Rothermel exhibited it in Chicago. While it was thus shown the great Chicago fire, in October, 1871, occurred. Some enterprising men cut it from the frame, rolled it up and carried it to safety, demanding salvage. The matter was amicably arranged, and the picture handed over to the State of Pennsylvania on time. While painting this picture Mr. Rothermel found difficulty in obtaining a sufficiently large studio. Part of the work was done in the Western Market House, on Market Street east of Sixteenth Street, and finally finished in a building on the north side of Market Street, which extended from Fifteenth to Merrick (now Broad) Streets. In order to use this structure, the third story floor had to be removed. In 1873, a pavilion was erected in Fairmount Park, at the Green Street entrance, and known as the Art Gallery. In this building the painting was placed on exhibition until its removal to Memorial Hall for the Centennial Exposition. About twenty years later it was taken to Harrisburg, where it has since been exhibited in the building containing the State's War relics. Mr. Rothermel died at his home in Linfield, Montgomery County, Pa., August 15, 1895. He was a constant exhibitor in this country, and in 1859 had three paintings hung in the Paris Salon, one of them on "the line." His works are in many collections in this country and Europe.

[Biblio.—Interview in *Public Ledger*, Phila., March 19, 1890; Henry T. Tuckerman, "Book of the Artists" (N. Y., 1867).]

**ROWING CLUBS**—Boat clubs of oarsmen made their appearance on the Delaware about 1833, for it was not until two years later that they inaugurated races on the Schuylkill River, whose quiet waters were better suited to this

sport. Two of the earliest organizations were called "Imp" and "Blue Devil" barge clubs, and they contested on the Schuylkill, above Fairmount Dam, on April 14, 1835. The course was from Fairmount to Belmont, a distance of nearly three miles. The Imp crew won, in eleven minutes, with a lead at the finish of about forty yards. So successful was this exhibition that a regatta on the same river was held November 12, of the same year, when ten boats contended in two classes—eight-oared barges, and six-oared boats.—See **BOAT CLUBS**.

**ROWLANDVILLE**—A settlement in the 35th Ward, evidently taking its name from the Rowland Shovel Works, which was started in the vicinity by Benjamin Rowland.

**ROWSON, MRS. SUSANNA (HASWELL)**—(1762–1824), actress, educator, playwright, and author of "Charlotte Temple," and other novels, was born in Portsmouth, England, a daughter of Captain William Haswell, of the Royal Navy, and his wife, Susanna Musgrave. Her mother died at her birth. At the age of eight, her father, who had married an American lady, brought her to Massachusetts where he was stationed in the British revenue service. Captain Haswell and his family were in the thick of the military operations near Boston, and in 1775 they were taken as prisoners of war, and lodged in Hingham, Mass. In 1778, Haswell was given a parole and allowed to go to Halifax, taking his family with him. Soon afterward they sailed to England. There Miss Haswell obtained a situation as governess in a noble family, with which she toured France. In 1786, she married, in London, William Rowson, a hardware merchant, who was a friend of her father.

About this time, 1786, she published her first novel, "Victoria." Then came in succession, "Mary, or the Test of Honor"; "A Trip to Parnassus; or A Critique of Authors and Performers"; "The Inquisitor, or, The Invisible Rambler" (1788); "Mentoria; or, The Young Ladies' Friend" (1791); "Charlotte Temple; or, a Tale of Truth" (1790). Through the mismanagement of his partner, her husband became bankrupt. She had some musical accomplishments, and her husband was a musician, so they, together with Mr. Rowson's sister, Charlotte, whom Mrs. Rowson had adopted, decided to go upon the stage. She made her first appearance under Mrs. Estlin's management at the Royal Theatre, Edinburgh, April 6, 1793. She and her husband appeared elsewhere that season. They became acquainted with Thomas Wignell, who was in England gathering a company for the New Chestnut Street Theatre, and in September, 1793, they landed in this country. The prevalence of yellow fever prevented their appearance in Philadelphia until the season of 1794, when Mrs. Rowson's opera, "Slaves in Algiers," was produced, and printed. Her farce, "The Female Patriot," was produced the same year, and in 1795, another farce, "The Volunteers," was acted. In 1795, she wrote and published in Philadelphia a novel, "Trials of the Human Heart."

In 1796, the Rowson family went to Boston, where they appeared in the Federal Street Theatre. For her benefit, Mrs. Rowson wrote a comedy, "Americans in England." In 1797, her adopted daughter, Charlotte, was married to William P. Johnston, of Philadelphia, and their son, David C. Johnston (*q. v.*), became known as "The American Cruikshank." On May 17, 1797, Mrs. Rowson made her last appearance on the stage. Subsequently, she conducted a school in Boston. She died March 2, 1824. Nearly all of her novels and plays were published in Philadelphia, her earlier pieces being reprinted. In addition to those mentioned, she wrote in this country, "Reuben and Rachel; or, Tales of Olden Times" (Boston, 1798); "Sarah; or, The Exemplary Wife" (Boston, 1813); and "Charlotte's Daughter; or, The Three Orphans" (Boston, 1828). The latter had been originally printed in England as "Lucy Temple." Mrs. Rowson is said to have been a capable actress, but her novels brought her her fame, especially "Charlotte Tempe," which was reprinted in this country frequently for half a century.

[Biblio.—Elias Nason, "Memoir of Mrs. Susanna Rowson" (Albany, 1870); Oscar Wegelin, "Early Amer. Plays" (N. Y., 1905); "Early Amer. Fiction, 1774-1830" (N. Y., 1929).]

**ROXBOROUGH**—The upper end of the Twenty-first Ward. Originally, a township containing about seven square miles, the land having been patented by William Penn to eleven patentees before 1695. Its first hotel, The Leverington Hotel, was built by William Levering, in 1731, and its first post-office opened in 1823. In 1741, its population was 175, and in 1850 it was 2,660. Until 1840, when it was separately incorporated as a borough, Manayunk was a part of Roxborough. Together with the latter and North Penn Township, it formed the Twenty-first Ward of the city of Philadelphia, after the consolidation of city and county in 1854. The first purchasers did not settle the township but sold or let their buildings. Among the pioneer settlers were Leverings, Righters, Rittenhouses, Houlgates, Woods and Cooks.

**RUNNEMEDE, BARONIAL ORDER OF** (Magna Charta)—Membership in this Society, which was instituted January 8, 1898, is confined to "descendants of those who extorted the Magna Charta from King John," at Runnemed, on June 15, 1215.

**RUSH, BENJAMIN**—(Dec. 24, 1745, or Jan. 4, 1746–April 19, 1813), physician, Signer of the Declaration of Independence, scientist, author, was born on his father's farm at Byberry, now in Philadelphia, January 4, 1746. He was a son of John and Susanna Harvey (Hall) Rush. His father was a gunsmith. At an early age Benjamin was placed in a boarding school kept by the Rev. Dr. Samuel Finley, in Cecil County, Md., and at fourteen, he was sent to the College of New Jersey (Princeton), where, in 1760, he received the degree of Bachelor of Arts. Originally intending to study law, he was dissuaded, and turned his attention to medicine, becoming, in 1761, a pupil of Dr. John Redman, under whose tutelage he remained until 1766, when he went to Edinburgh. After two



years' study in the University there, he was given the degree of Doctor of Medicine. His "*Dissertatio Physica*" was published in Edinburgh in 1768. Before returning home, he continued his studies in London, visiting hospitals and attending lectures in the winter of 1768, and thence going to Paris. In 1769, he returned to Philadelphia and began the practice of his profession, being at the same time elected Professor of Chemistry in the College of Philadelphia. This marked the beginning of a long career as an educator connected with that institution, which was to become the University of Pennsylvania.

Doctor Rush was deeply concerned with many subjects connected with human improvement and philanthropy, as well as with science and scholarship. In 1771, he published essays against slavery, and was one of the founders of the Abolition Society. Later, he published an essay on "The Punishment of Crimes by Death," a plea for the abolition of capital punishment. He also was author of an article entitled "Observations on the Study of the Latin and Greek Languages," and one on "The Amusements and Punishments Proper for Schools." This recommended geography and natural history as primary studies, and pleaded for delay in the study of grammar. Many of his essays were collected and published in 1798 under the title, "*Essays Literary, Moral and Philosophical*." In 1786, he published "Directions for the Use of the Mineral Waters and Cold Baths at Harrowgate, near Philadelphia," and also "Plan for the Establishment of Public Schools." In 1787, came "An Enquiry into the Effects of Public Punishment upon Criminals and Upon Society"; in 1789, his "New Method of Innoculation for the Small Pox."

An ardent patriot Doctor Rush was actively concerned in the Revolution from its beginning. In 1776, he was a member of the Continental Congress, voting for Independence and placing his signature on that instrument, The Declaration of Independence. In 1777, he was appointed Physician General of the American Army, but resigned the following year to resume his private practice. In 1788, he was elected to the State Convention which ratified the Constitution of the United States. His pamphlet, "Medical Inquiries and Observations," was published in 1789, in which year he also issued his paper regarding "The New Method of Innoculation for the Small Pox." The College of Philadelphia, in 1789, elected him to the chair of Theory and Practice of Physic, and two years later, when the College and the University of Pennsylvania were merged, Doctor Rush was appointed to teach the Institutes of Medicine and Clinical Practice. In 1805, he became Professor of the Institutes and Practice of Physic and Clinical Medicine.

The outbreak of yellow fever in Philadelphia, in 1793, found Doctor Rush declaring that it was of domestic origin, and treating its victims in a manner which later brought down upon him the wrath of William Cobbett, and the outspoken criticism of the College of Physicians, from which Society he resigned. He published his "Enquiry on the Origin of the Late Epidemic Fever in Philadelphia," toward the end of the year 1793, and, as the fever returned to Philadelphia each year for a period of about ten years, Doctor Rush was frequently discussed.

The onslaught upon his methods, which he asserted originated with enemies in his own profession, led Cobbett to attack him in his newspaper, and also in a magazine he entitled, "The Rush Light." Finally, having lost much of his practice, and having his professional standing damaged, he sued Cobbett for libel. He was awarded five thousand dollars by a jury, December 14, 1799.—See WILLIAM COBBETT. In 1798, finding the want of a medical society favorable to his methods, he organized the Academy of Medicine, whose principal object was to collect and publish proofs of the domestic origin of yellow fever, but it had a brief career. Considering Doctor Rush's heroic labors during the existence of the epidemics in this city, he was rather unfairly used by some who disagree with him, and there were many to testify to the success of his treatment, while his services, especially in the visitation in 1798, were rewarded by the presentation to him by the Board of Health of an elegant piece of plate appropriately inscribed. He remained in the stricken city when thousands left it to its fate, working day and night, in the hospitals and fearlessly treating poor as well as rich, strangers as well as acquaintances. For many years Doctor Rush was a visiting physician to the Pennsylvania Hospital. Several European governments applied to him for information regarding yellow fever, and he received medals and presents from all who had requested information. Doctor Lettsom, a London physician, commenting upon Doctor Rush's work and writings upon this subject, observed, "When this grand production, uniting, in an almost unprecedented degree, sagacity and judgment, first appeared, Europe was astonished." Doctor Rush, in 1802, published a volume entitled, "Diseases of the Mind." He wrote many papers upon medical and other subjects, and delivered orations and eulogies upon deceased scientists and others. His eulogy upon Rittenhouse, and his life of Christopher Ludwick (*q. v.*), for many years remained the chief source of information upon those characters.

After his professional practice fell off, owing to the cabal against him, in 1797, Doctor Rush applied to President Adams for the vacant Treasurership of the United States Mint, which position he enjoyed until his death. In his "Autobiography," which was edited by Louis A. Biddle, 1905, Doctor Rush left interesting pen-portraits of his fellow members of the Continental Congress, which adopted the Declaration of Independence. He was married January 11, 1776, to Julia, a daughter of the Hon. Richard Stockton. The marriage was performed near Princeton, N. J. By this union thirteen children were the result, two of them becoming distinguished: Richard Rush (1780-1859), Attorney-General of the United States and United States Minister to the Court of St. James; and Dr. James Rush, an eminent physician, and the founder and donor of the Ridgway Library (*q. v.*). Doctor Rush lived in a large mansion at the corner of Fourth and Walnut Streets. He died after a few days' illness, April 19, 1813, and was buried in Christ Church Grave Yard, Fifth and Arch Streets.

[Biblio.—"Autobiography," Ed. by L. A. Biddle (Phila., 1905); Thomas Woodward, "The Columbian Plutarch" (Phila., 1819); Joseph Delaplaine, "Delaplaine's Repository of the Lives of Distinguished American Characters," Part 1 (Phila., 1815); John Sanderson, "Biography of the Signers of the Declaration of Independence," Vol. IV (Phila., 1820-27).]

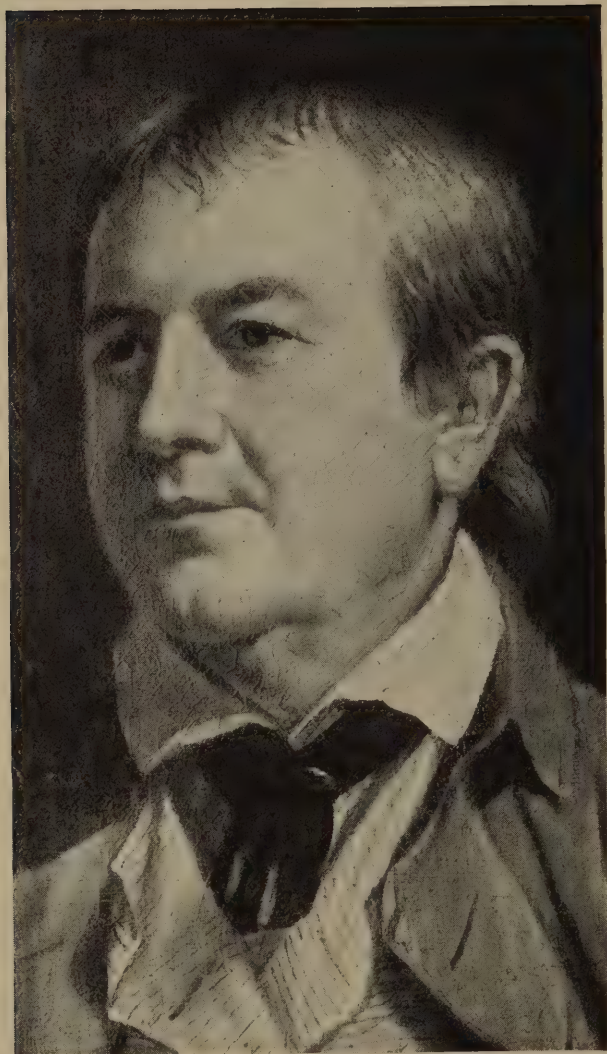
**RUSH, WILLIAM**—(1756–1833), wood carver, and the first great American sculptor, was born in Philadelphia, July 4, 1756. His father, William Rush, was a carpenter, but in later life was a justice of the peace. William, who as a boy had shown some talent in carving, was apprenticed to Edward Cutbush, an English wood carver (1735–1790), whose studio or workshop was on Front Street, between Vine and Callowhill Streets, then in the Northern Liberties. By the time his apprenticeship was ended, the pupil surpassed the master. This occurred in the midst of the Revolution, in which William Rush served as a soldier. Upon his retirement from the army, he opened a workshop on Callowhill Street, between Front and Water Streets, and began his career as a carver of ship figureheads. He had no peer in this work, and when ships ornamented with frontispieces carved by Rush went to distant parts of the world, the charm of his art was admitted, and in England even casts of some of his figureheads were taken. Benjamin H. Latrobe, the distinguished architect, in a lecture before the Society of Artists, in 1811, alluding to Rush's work, said of his figureheads: "There is a motion in his figures that is inconceivable. They seem rather to draw the ship after them than to be impelled by the vessel. I have not seen one on which there is not the stamp of genius."

Among these ship ornaments were the "Genius of the United States," on the prow of the frigate *United States*; that on the frigate *Constellation*; the bust of John Adams, for the sloop of war of the same name. For Stephen Girard's vessels, he carved busts of Rousseau and Voltaire, and other notable works of the same character were his busts of Benjamin Franklin and Montezuma; and his figure of the "Indian Trader" for the ship *William Penn*. He carved the crucifixes for the Catholic Churches of St. Mary, and St. Augustine; and for Robert Morris's great house which never was completed, he carved large full-length statues of the Muses of Comedy and Tragedy. Later, these adorned the old Chestnut Street Theatre, and finally were in the grounds of the Forrest Home for Actors, when it was in Holmesburg. For the United States Custom House, on Second Street below Dock, he carved a large figure typifying Commerce.

About 1789, he began to model in clay, and produced a number of busts in that material, the most notable being those of Linnaeus and William Bartram. For the little park around the Centre Square Water Works, he carved the beautiful "Water Nymph," sometimes called "The Spirit of the Schuylkill." This was carved in wood for the Watering Committee of City Councils, and it is said his model was Miss Nancy Vanuxem, the daughter of the Chairman. The statue, which was really an ornamental fountain, was removed to Fairmount, and subsequently cast in bronze, the original having gradually decayed, although part of it exists.

Rush's greatest work was his heroic statue of Washington, carved in wood, and exhibited in the Academy Exhibition of 1815. It was the sculptor's intention to sell casts of it in plaster to various cities or states in the country. In this his hopes were not realized, for in a letter to President Madison, dated November 30, 1815, he offered it to the United States, for erection in the Capitol at Wash-





WILLIAM RUSH

Sculptor and Wood Carver

*From the Portrait by Charles Willson Peale, in Independence Hall  
(1062)*

ington. He informed the President that only two subscriptions had been received for casts. He said the carving had occupied his son and himself four months of labor. The statue was carved out of wood, and was hollowed in order to create a current of air to retard decay. The wood also had been soaked in oil, and the sculptor declared it was good for a hundred years if kept out of the weather. For years it remained in Independence Hall, where it was admired by Lafayette when he visited that building in 1824, but it was not until 1831 that the city purchased the work. The sum of five hundred dollars was paid for it.

William Rush was deeply interested in the development of art in the United States, and was one of coadjutors of Charles Willson Peale in establishing an Academy of the Fine Arts here. For a quarter of a century he was a member of City Councils. He died January 27, 1833.

[*Biblio.*—W. Dunlap, "Hist. of the Arts of Design in the U. S." (N. Y., 1834); Henry Simpson, "Lives of Eminent Philadelphians" (Phila., 1859); J. F. Watson, "Annals of Phila." (Phila., 1884); Letter of Rush to President Madison, in the Gratz Collection in the Hist. Soc. of Penna.]

**RYERSS INFIRMARY FOR DUMB ANIMALS**—At the time this charity at Bustleton was opened, in June, 1889, it was the only one in the world engaged in the same kind of work. It was the gift of Robert W. Ryerss, who gave the large acreage for the purpose and had the organization incorporated (1889). The objects, as set forth in the charter, are "to provide, without cost to their owners, a temporary home for horses, mules and other useful animals belonging to cabmen, carters, tradesmen and others, where a few weeks' care and good treatment would enable such disabled creatures to do further work also to provide a permanent home for old favorites, whose owners, instead of destroying or selling them may desire to place them under good treatment for the rest of their days." Permanent resident animals cannot exceed in number, one-fourth of the number admitted.

**ST. ANDREW'S SOCIETY**—This the oldest national relief society in Philadelphia, if not in the country. It was founded December 7, 1749, by Scotchmen settled here, and its charities naturally confined to the relief of their country folk in this city. Likewise its contributions were sought only from Scotsmen. Among its founders were Thomas Graeme, president; James Burd, vice-president; Dr. Adam Thomson and William McIlvaine, assistants; John Inglis, treasurer; and James Trotter, secretary. David Hall, Franklin's assistant, and at that time his partner, also was prominent among its founders. Originally confined to natives of Scotland, in 1769, its membership qualifications were changed to natives, or the sons or grandsons of parents one of whom, at least, "hath been born in Scotland." The society was incorporated, 1872. In 1907, an Historical Catalogue of the organization, including biographical sketches of deceased members, and many portraits, was published.

**ST. ANNE'S CATHOLIC CHURCH**—Lehigh Avenue and Memphis Street. The church dates from 1845, the present edifice from 1866. Here repose

relics of St. Anne, Mother of the Holy Virgin, and on St. Anne's Day, July 26th, each year, they are exposed after a solemn procession. The relics, which consist of three small pieces of wrist bones of the Saint, were brought from Rome, in 1894, by the late Rev. Thomas J. Barry, who was rector of the church at the time. Each year, on St. Anne's Day, large crowds of pilgrims visit the church, among them many who are lame or diseased, who kiss the relics and seek the prayers and help of Saint Anne.

ST. CRISPIN, THE KNIGHTS OF—*See* LABOR MOVEMENTS.

ST. GEORGE'S METHODIST EPISCOPAL CHURCH—Fourth Street, south of Vine. Oldest Methodist Church in Philadelphia. Originally built in 1763 for a German Reformed congregation which adopted the name St. George's. The effort was unsuccessful, and in 1769, the Methodists purchased the uncompleted structure. During the Revolution the building was used as a riding school by the British Army of Occupation. The edifice has a front of 60 feet and a depth of 85 feet. In 1773, the first annual conference of Methodist preachers in America was conducted in St. George's. November 23, 24, 1919, the 150th anniversary of the church was celebrated. Bishop Thomas B. Neely preached a historical sermon on the first day, and Bishop Berry spoke on the second day of the celebration.—*See* REV. JOSEPH PILMORE, D. D.

ST. GEORGE SOCIETY—*See* SONS OF ST. GEORGE.

ST. JAMES' CHURCH, KINGSESSING—Woodland Avenue and 69th Street. Originally a Swedish Lutheran Church united with Gloria Dei. The original building (the western part of present structure) was erected in 1762-63. The congregation united with the Protestant Episcopal Church about the same time that Gloria Dei went into that communion.—*See* OLD SWEDS CHURCH; GLEBE HOUSE.

ST. JOHN'S LUTHERAN CHURCH—The original edifice of this congregation was a picturesque building following the architecture of the late Colonial period, situated on the north side of Race Street, between Fifth and Sixth Streets. The congregation was organized in 1806, and the church built in 1808. It remained until demolished, in 1924, to accommodate the approach to the Delaware River Bridge. It is said to be the oldest established English Lutheran Church in the world.

ST. JOHN THE EVANGELIST, CATHOLIC CHURCH OF—Thirteenth Street south of Market. Finished in 1832, principally through the exertions of the Rev. John Hughes, who afterward became Archbishop of New York. The church originally boasted the first fresco painting in America—an altar piece by Nicholas Monachesi. Fire on two occasions damaged the structure, and the



interior and exterior have been entirely remodelled. It was the Cathedral of Bishop Kenrick from 1832 to 1851.—*See* CATHOLIC CHURCH IN PHILADELPHIA.

ST. LUKE'S SCHOOL, Bustleton.—*See* ANDREWS ACADEMY.

ST. MARTIN'S—Station on the Chestnut Hill Division of the Pennsylvania Railroad. The station formerly was known as Wissahickon and takes its present name from the Episcopal Memorial Church of St. Martin's in the Fields, erected there in 1888.

ST. MARY'S CATHOLIC CHURCH—*See* CATHOLIC CHURCH IN PHILADELPHIA.

ST. MICHAEL'S AND ZION'S LUTHERAN CHURCH—Franklin Square. The congregation was organized in 1742, and was the outcome of the preaching of Henry Melchior Muhlenberg, who came to Philadelphia in that year. The present church building was dedicated in 1870.

Lutheranism was introduced on the banks of the Delaware by the Swedish settlers, or, as early as 1638, and it was the first religious sect in this section of the country. A Swedish church was already in Philadelphia (in the section anciently known as Weccacoe) before the arrival of William Penn.—*See* OLD SWEDES. German Lutheranism, however, was not present for nearly a century later, and its establishment here is dated from the arrival of Muhlenberg. He first preached in a frame barn in Arch Street, near Fifth, which was then occupied by the German Reformed Congregation, on December 5, 1742. The result of his ministry was the erection of a Lutheran Church on Fifth Street, above Arch, the corner-stone of which was laid April 5, 1743, and the edifice dedicated August 14, 1748. It was called St. Michael's.

Zion Church was an offshoot of St. Michael's. This congregation erected a building at the corner of Fourth and Cherry Streets in 1766. It was destroyed by fire, December 26, 1794, and rebuilt, 1796. It was the largest church building then in Philadelphia, and when the news of Cornwallis's Surrender at Yorktown reached the city, the Continental Congress assembled there to give thanks, October 24, 1781. On December 26, 1799, the Mock Funeral of Washington proceeded to Zion Church, where an oration on the General and first President, by Henry Lee, was listened to. In this discourse he made use of the phrase, "first in War, first in peace, and first in the hearts of his countrymen." When he originally offered a resolution in Congress, he used the word "country," instead of "countrymen." The building was removed, in 1870, after the erection of the present church.

ST. MICHAEL'S LUTHERAN CHURCH, GERMANTOWN—Germantown Avenue and Phil Ellena Street, was organized in 1730, and consequently

may justly be regarded as the earliest German Lutheran congregation in what now is Philadelphia.

**ST. PETER'S PROTESTANT EPISCOPAL CHURCH**—Third and Pine Streets. The government of the church from the foundation and until 1832 was by the vestry of Christ Church. Building erected, 1758–1761. Spire and tower, 218 feet high, finished in 1842. Many notable persons are buried in the church yard, among them the Rev. Jacob Duche, who offered the first prayer in the Continental Congress, became well-known on both sides of the Atlantic for his “Caspipina's Letters,” but latterly offended by his defection from the American cause, when he wrote a letter to General Washington, urging him to cease the struggle. The remains of Commodore Stephen Decatur also lie in the churchyard, as do those of Lewis Hallam, the first American actor.

**SALOONS**—On January 1, 1920, there were 1,701 saloons in Philadelphia, as compared to 6,000 in 1880, and 5,773 in 1887, when the Brooks' Law went into effect. January 1, 1919, the retail liquor dealers numbered 1,818, and wholesale liquor dealers, 321.

The Eighteenth Amendment to the United States Constitution, prohibiting the manufacture and sale of liquor, which had been ratified January 16, 1919, became operative a year after that date. In the interim the Pennsylvania Legislature permitted the payment of the usual license fee in monthly instalments, instead of yearly in advance. On February 8, 1919, applications for licenses numbered 1,824 from retail dealers (saloons), and 304 from wholesalers. A low percentage of alcohol permitted in beer (then,  $2\frac{3}{4}$ ) caused 200 saloons to close in August of that year. However, 1,732 saloonkeepers paid the monthly license for December, 1919. The War-Time Prohibition Act became effective July 1, 1919, after the World War was over.

The repeal of the Prohibition Amendment was passed by Congress, March 9, 1933, and an act permitting the sale of beer containing 3.2 per cent alcohol was signed by the President, March 22nd. This became operative April 7, 1933, when neither the State of Pennsylvania or the City of Philadelphia had enacted any regulations, and on that day beer was sold all over the city. On the evening of April 8th, there was what was called a Beer Parade, in which about two thousand persons marched, in celebration of the legal return of the beverage.

[Biblio.—“Jackson's Philadelphia Year Book for 1920,” under captions “Prohibition” and “Saloons.”]

**SALVATION ARMY**—Provincial headquarters, Atlantic Coast Province, Broad Street and Fairmount Avenue. The Salvation Army has been established in Philadelphia since 1880, nine corps, a day nursery, men's social service center, Men's Hotel, Women's Home and Hospital, Ivy House (a children's home), Emergency Relief Station, three Industrial Stores. It also conducts a Fresh Air Camp, at Upland, Delaware County. At Thanksgiving and at Christmas it has

for years supplied feasts for the poor. Supported entirely by popular contributions.

The Philadelphia Post was the first organized in the United States, and really dates to the solitary efforts of Miss Eliza Shirley (Mrs. Eliza Symmonds), who, in October, 1879, held meetings at Germantown Avenue and Oxford Street. The organized efforts of the Army followed. Its headquarters building, which was the gift to the Army from John Wanamaker, formerly was the Park Theatre, built in 1887.

SANDERSON, JOHN—(1783-1844), educator, author.—See CLERMONT SEMINARY.

SANDY HILL—A settlement on the Bustleton and Smithfield Turnpike, north of the River Road.

SANITARY FAIR—The great Central Fair of the United States Sanitary Commission of the States of New Jersey, Pennsylvania and Delaware was held in Logan Square (*q. v.*) from June 7th to 28th, 1864. It was an ambitious project carried out with signal success. The whole area of the square was covered with a group of temporary exhibition buildings. The main building was 540 feet long and 60 feet wide; the architect of which was Strickland Kneass. The other buildings were erected after designs of Henry E. Wrigley. It was computed that the aggregate length of the buildings was six thousand five hundred feet, and the whole was constructed in forty working days. During the existence of the Fair, a daily paper, called *Our Daily Fare*, was published, edited by Charles G. Leland (*q. v.*). President Lincoln was unable to be present at the opening of the exhibition, but he and Mrs. Lincoln visited the Fair on June 16th. As all the articles for sale in the Fair were not sold when it was closed, what remained was sold at auction on July 6th.



GREAT SANITARY FAIR, LOGAN SQUARE, 1864



**SANSOM'S ROW**—What were regarded as elegant dwellings, erected between Swanwick Street (between Sixth and Seventh) and Eighth Street on the north side of Walnut Street, by Joseph Sansom, on part of the property that had belonged to Robert Morris, 1803. Sansom's Union Row was on North Second Street, north of Vine, the project of William Sansom.

**SANSOM STREET**—This thoroughfare was cut through the lot Sansom bought at the sale of Robert Morris's grounds, between Seventh and Eighth Streets, and from Walnut to Chestnut, in 1801. Sansom erected a row of fine dwellings on either side of this street, and the name of his street, in 1854, was applied to George Street and Little George Street, which extended from Eighth Street westward to beyond Broad Street.

**SARTAIN, JOHN**—(1808–1897), mezzotint engraver, was born in Queen Street, Golden Square, London, October 24, 1808. At the age of fourteen he was apprenticed to John Swaine, engraver. The drudgery of engraving name plates, dog collars, etc., was stopped by William Young Ottley, the art historian, who made arrangements with his master by which the young Sartain began to do pictorial engraving for him. For Ottley he worked for twenty months, during which time he engraved throughout eighteen folio plates, and finished fourteen others that had been begun by Tomaso Piroli. These were to illustrate Ottley's great work, "The Florentine School" (of painting), published in 1826. In 1828, young Sartain began to display interest in mezzotint engraving, and also began to study painting under John Varley, a distinguished water color painter, and Henry Richter. In 1829, when he was twenty-one, he married Susannah Longmate Swaine, and the following year decided to come to America. In August, 1830, he and his young wife arrived in Philadelphia, bringing a number of letters of introduction which quickly put him in touch with artists and publishers here and in New York, in which latter city he had intended to settle. However, upon returning to Philadelphia to get his effects and take them to New York, his conversations with Thomas Sully induced him to select this city for his home, and so it remained until the end of his very long life.

He received a few commissions for engravings, the majority of them in the mezzotint manner. These included a portrait of Bishop White; a subject picture by John Neagle entitled, "Patriotism and Age"; a picture of a deer, after Doughty, for the "Cabinet of Natural History," which he engraved in pure line; and a frontispiece for *The Pearl*, an annual, for 1832, which was the first mezzotint published in an American book. Mr. Sartain made very few more engravings at this time, the reason being that he found it difficult to have them properly printed. He was the only mezzotint engraver then in the country, and it was due to his work that within the next quarter century mezzotints became familiar in magazines and books, to say nothing of large plates for framing. However, for a long period he had so few commissions for engravings that he painted

portraits. While he was awaiting commissions he also studied painting under Manuel de Franco, and Joshua Shaw, who had studios in Philadelphia.

Mr. Sartain received his introduction into the magazine field by several orders from William E. Burton, for whose *Gentleman's Magazine* he supplied three plates, "The April Fool," "The Musical Bore," and "The Pets." After Graham began the publication of *Graham's Magazine*, Sartain mezzotints were occasionally used. The engraver had by this time naturalized or transplanted the mezzotint in America, and for a long period he was to become the chief mezzotint engraver in this country, and so prolific that it was said of him that he had engraved more plates than any engraver in the United States. In 1842-43, he became proprietor and editor of *Campbell's Foreign Semi-Monthly Magazine*, and at the same time had an interest in *The Eclectic Magazine*, for both of which publications he furnished many plates. In 1848, he purchased an interest in *The Union Magazine of New York*, which he brought to Philadelphia and changed its name to *Sartain's Union Magazine*, which he published for four years. In this publication appeared Poe's poem, "The Bells."

Mr. Sartain not only became a leading figure in the art life of Philadelphia, but was a factor in literary and publishing circles. He was a moving spirit in all art matters here for a very long time. He was Art Director of the Centennial Exhibition in 1876, and Director of the American Exhibition in London in 1887. Decorations and medals were given him by foreign governments. Many large engravings were produced by him, among them, "Christ Rejected," after West; "The Iron Worker and King Solomon," after Schussele, and "The Battle of Gettysburg," after Rothermel. Toward the close of his active life he was induced to write his *Reminiscences*, and the result was a book, "Reminiscences of a Very Old Man" (N. Y., 1899). Mr. Sartain died in Philadelphia, October 24, 1897, on his eighty-ninth birthday. He was represented in the exhibition of "One Hundred Notable American Engravers," in the New York Public Library, 1928. C. Chauncey Burr, editor of *The Nineteenth Century*, writing of the engraver (Vol. 1, 1848), quoted him as saying: "The practice of mezzotinto engraving in this country originated with me, and as a consequence I had all the privations to go through of waiting for a sufficient demand to furnish bread: this the three principal cities of the Union did not quite do for some years, although I had no competitor." Mr. Sartain's children, Samuel, William, and Emily, all were trained artists and engravers, although Samuel (1830-1906) was the only one who followed engraving as a profession. William (1843-1924) was a painter, and Emily (1846-1927) was a painter and engraver, but her chief fame rests upon her influence as an art educator.—See SCHOOL OF DESIGN FOR WOMEN; ART DEVELOPMENT.

[Biblio.—John Sartain, "Reminiscences of a Very Old Man" N. Y., 1899; W. S. Baker, "Amer. Engravers and Their Works" Phila., 1875; D. McN. Stauffer, "Amer. Engravers Upon Copper and Steel" N. Y., 1907; Catalogue of "One Hundred Notable Amer. Engravers," Exhibition N. Y., 1928.]

**SATIRES, ON PHILADELPHIA**—Probably the earliest satire on Philadelphia, speaking in the older sense of the term, which means a descriptive poem with some timely allusions to current occurrences or characters, was George Webb's poem, "*BACHELORS-HALL*" (q. v.), which Franklin printed in 1731.

During the Revolutionary War, Francis Hopkinson wrote his "*BATTLE OF THE KEGS*" (q. v.), which was a genuine satire and which first appeared in the *New Jersey Gazette*, of Burlington, N. J., January 11, 1778. This humorous poem was aimed at the British fleet which was blockading Philadelphia at the time.

In 1788, Peter Markoe (1753-1791), a clever young lawyer and poet, who had attracted wide attention by his "*THE ALGERINE SPY*," which, it might be remarked, was a satire in prose, on events between the signing of the Peace to the meeting of the Constitutional Convention (1787), produced an equally popular work, "*The Times*," in 1788. "*THE TIMES*" was a satire in verse, and, of course, more ambitious in character. In some respects it was the best example of the ancient form of satire that had been written here.

William Clifton (1772-1799), another young poet, who died early, but left an indelible impress upon the literature of his period, published anonymously, a little satire in verse, entitled "*THE GROUP*," in 1796. Great expectations were entertained for his career as a poet, but "*The Group*" is perhaps his chief work. It is concerned almost entirely with revealing the incapacity and denseness of some of the solons of the District of Southwark. From an annotated copy in the collection of the Historical Society of Pennsylvania, the identity of the chief characters in the satire may be copied:

*President*, Richard Tittermary, President of the Board of Commissioners, 1795-1798.

*Verges*, William Linnerd, President of the Board, 1798 to 1801.

*Belch*, John Jones.

*Macgoggle*, John Patterson.

*Sniffle*, Richard Mosely.

*Futtock*, Nathaniel Hutton.

*Finis*, John Douglass.

*Gudgion*, G. Shade.

*Stripe*, James Little, schoolmaster.

*Gluepot*, Ebenezer G. Ferguson.

*Twist*, J. Petrie.

Like many other local satires, the significance of the poem is somewhat lost on a later generation.

Robert Waln, Jr. (1794-1825), stirred up a great deal more interest in his anonymous satire in prose, "*THE HERMIT IN AMERICA*," 1819, which satirized many of the fashionable institutions of Philadelphia. Everybody in Philadelphia was laughing over it that year, and it went into a second edition. The following year (1820), the author turned poet, and published his satire, "*AMERICAN BARDS*." This was an early attempt to estimate in verse the early poets of America—probably the earliest to do so in this manner. In 1821, Waln published his



"Hermit in America," the second series, both series being sent forth under the *nom de plume*, "Peter Atall." This volume is now scarcer than the first series and contains four engravings, usually found colored.

In 1825, appeared "MISCROCOSMUS PHILADELPHICUS," a poetical satire on fashionable society in Philadelphia, by one who hid his identity under the name, "Notus Nulli, Esq. M. R. I. A." This bold piece of work, which mentioned by name, so skeletonized as to be easily recognized, some of the then reigning belles in the Quaker City, gave great offence. It is reported that the little book was regarded as scandalous, and it has been said that the author was asked to leave the city under threat of a thrashing. But his identity is no longer known.

By far the cleverest satire upon the literati in Philadelphia was "PARNASSUS IN PHILADELPHIA, by Peter Pindar, Jr.," which was privately printed in 1854. The author was Nathaniel Freeman Chapman (1832-1904), and there is no doubt that he was inspired by James Russell Lowell's "Fable for Critics," which was published in 1848. While Lowell's satire was fairly national in its scope, Peter Pindar only trussed the Philadelphia poets, and some other writers; and he did this with the delight and irresponsibility of youth. He made one mistake. The year before he had published a volume of poems, entitled "The Twilight Dream," which he dedicated to Longfellow, and their juvenile character was acknowledged, yet he never sought to deflect criticism against himself, by including his name in "Parnassus," so, although he used a pen-name on the title of his satire, it was very well known that Freeman was the critic. Freeman began the study of law, stopped to engage in commercial pursuits, was a paymaster in the United States Navy during the Civil War, and in 1867 was admitted to the Philadelphia Bar. He was twice elected to Congress serving from 1875 to 1881.

"THE MONIAD, a satire, By 'Truth'," was privately printed in 1867. This little volume begins its action on Third Street, then the city's financial center, and then covers the financial character of the country generally. It may be principally regarded as a local satire, which takes a rather savage stab at some prominent figures as well as at some business methods of the period. The work was written by George W. Hewes, a Third Street broker. He, however, was able to conceal his identity, because he incidentally mentioned himself in an unobtrusive manner, which diverted any suspicion that he was the author.

In 1866, Ferdinand J. Dreer had privately printed Charles J. Peterson's "MONODY ON CERTAIN MEMBERS OF THE 'PRESS CLUB'." It was not strictly a satire, but a kindly prophecy. It was illustrated with photographic caricatures.

George H. Boker published his bitter satire, "THE BOOK OF THE DEAD," in 1882. Referring to the book in his column in the *Evening Bulletin*, a quarter of a century later, William Perrine said of it truthfully, that Boker had "portrayed anonymously with almost every printable word that describes depravity or turpitude" many Philadelphians of prominence. That it was an act of vengeance in some respects seems probable from the tremendous energy of its invective. While none of the men thus castigated are named, the descriptions permitted many readers of the time to identify the victims of the poet's wrath. An an-

notated copy gives the names of some of the persons indicated in Boker's volume. Among these were John W. Forney, William L. Hirst, Benjamin Harris Brewster, Samuel Norris, W. L. Schaffer and Alexander Hodgdon. The brutality of the attacks, written in a manner which displays Boker's wonderful poetic genius, makes it a specimen apart among nineteenth century literature.

"SOLID FOR MULHOOLY," which was published anonymously in 1881, was a satire on political bossism in Philadelphia, but its locale was not defined, so the work was accepted as a view of a national political conditions and was sold all over the United States. It was a "best seller," in 1881-82, and subsequently an edition, illustrated by Thomas Nast, continued its reign of popularity. It was written by Rufus Edmonds Shapley (1840-1906), a Philadelphia lawyer, and its chief character was regarded as a caricature portrait of James McManes, at that time political leader in Philadelphia.—See GAS TRUST.

SAUNDERS, RICHARD—Although Benjamin Franklin assumed this name for his almanacs, it, as well as the idea of an almanac, was derived from a genuine Richard Saunders, who published almanacs in England. Indeed, there were at least two, if not three, almanac makers in England, in the seventeenth and eighteenth centuries, using that name, but little is known of them. The first Richard Saunders was born in 1613, and is believed to have died in 1687. He was an astrologer, referred to by William Lilly, a leader in that field, as his "old and valued friend." This Richard Saunders published several works devoted to the various methods of fortune telling, such as astrology, palmistry and the signification of moles; and practiced the art, as termed it, of astrology and cheiromancy. He is known to have published almanacs for the years 1681, 1684 and 1686.

Evidently he had a successor, of a similar name, Richard Saunder, about whom next to nothing is known. He published for years his "Apollo Anglicanus," and that for the year 1720 is marked "The Sixth and Thirtieth Impression of the Same Author," which would date the first 1684. The "Apollo Anglicanus" was continued until 1781, so it is evident that the original Richard Saunders had long since passed to his great reward. It is probable that Franklin never had seen one of the works of the original Richard, and it should be noted that the name of the others omitted the final s, the name being Saunder. The name must have been familiar in Franklin's time, which circumstance led him to adopt it, because it already was a known product, and therefore, more readily salable. It should be remembered that our own "Poor Richard" made the name famous.—See TITAN LEEDS; BENJAMIN FRANKLIN; ALMANACS.

Paul Leicester Ford, in his introduction to the "Sayings of Poor Richard" (1890), asserts that Richard Saunders was "an English 'Chyrurgeon' of the Eighteenth Century, who for many years compiled a popular almanac entitled 'The Apollo Anglicanus'." But this statement seems to be an incorrect one, as the author of the "Apollo," as we have seen, was named Saunder, and instead of being a surgeon, was, as he explains himself, in his almanac for 1720, "A student in the physical and mathematical sciences." Instead of being a fortune-

teller or astrologer, he was a surveyor, a mathematician and a maker of physical apparatus, and in 1719 removed to Thorp-Satchvilt, in Leicestershire, near Melton Mowbray.

**SAVAGE, EDWARD**—(1761-1817), painter and engraver.—See **ART DEVELOPMENT**; **MUSEUMS**; **PANORAMAS**; **ENGRAVERS AND ENGRAVINGS**.

**SAVAGE'S ROW**—South side of Locust Street, from Twelfth to Thirteenth, was so named from John Savage, a man of wealth, who dwelt at the northwest corner of Eleventh and Spruce Streets, and who built these dwellings in 1831. The Savage mansion long was an object of interest, from its high brick wall which enclosed a large garden on Spruce Street, which was dominated by a fountain.

**SAVINGS BANKS**—Philadelphia saw the birth of the first Savings Bank in this country. That institution, organized in 1816, **THE PHILADELPHIA SAVING FUND SOCIETY**, is still flourishing, its main office at the southwest corner of Seventh and Walnut Streets. It maintains branches in other parts of the city, its Twelfth Street Branch, at the southwest corner of Twelfth and Market Streets, was opened in 1932, and the building erected for it is one of the architectural sights in the city, being novel in design, nearly five hundred feet in height, and containing structural and other features, heretofore unused in construction in this country. The Philadelphia Savings Fund Society was founded by Colonel Condé Raguet, who patterned it more or less upon the savings banks at that time popular in England. The society's first home was at 22 South Sixth Street. In 1840, it erected its first building at 306 Walnut Street, and it moved to its present location, where the building has twice been enlarged, in 1869. On the occasion of its centennial anniversary, in 1916, a History of the Savings Society was published.

**THE WESTERN SAVING FUND**, at the southwest corner of Tenth and Walnut Streets, was organized in 1847. It has branches, one of them at Juniper and Chestnut Streets, formerly was the First Penny Savings Bank (*q. v.*).

**THE BENEFICIAL SAVING FUND SOCIETY**, at the southwest corner of Twelfth and Chestnut Streets, was established in 1853.

**THE SAVING FUND SOCIETY OF GERMANTOWN**, at School Lane and Germantown Avenue, was organized May 8, 1854.

**SAVOY OPERA COMPANY**—Playing nothing but Gilbert and Sullivan's comic operas for nearly a third of a century is the extraordinary history of this musical organization of amateurs. Since 1901, when the first operetta, "Trial by Jury," was given, there has regularly been sung each year, usually in May, other works by the same inimitable combination. Dr. Alfred Reginald Allen was the founder and inspirer of this remarkable series, which have been given with great intelligence, training, and excellent musical quality. The first of these classics was given at the club house of the Merion Cricket Club, Haverford, but since



then the operas have been produced in Philadelphia; from 1902 until 1924 in the Broad Street Theatre, and since 1925 in the Academy of Music. The name for the society was derived from the Savoy Theatre, London, where all the Gilbert and Sullivan operas, after 1881, were first heard.

**SAYAMENSING ISLAND**—Was in the Schuylkill, near the mouth of that river, between Mulberrykill and Sayamensingkill, granted by Governor Lovelace, in 1671, to Laers Petersen. It contained three hundred acres. It was north of Schuylkill Island, and bounded by the Schuylkill River, Minquas Creek and the branch of Boon's or Church Creek which flows into the Schuylkill.

**SCHOOL OF DESIGN FOR WOMEN**—Broad and Master Streets. Organized in 1844, by Mrs. William Peter, wife of the British Consul, in her residence, now No. 320 South Third Street. In 1850, the Franklin Institute assumed responsibility of the school for a period, and it was incorporated in 1853. The school since 1881 has occupied the home of Edwin Forrest, the great American tragedian, and his residence at the time of his death. It was the pioneer school for teaching industrial art in the United States, and even antedated the great South Kensington School and Museum in London. In 1932, the Moore Institute of Art, Science and Industry, which was founded under the will of Joseph Moore, was merged with the school, and its name placed foremost. In 1932, Theodore C. Knauff wrote a history of the School of Design under the title, "An Experiment in Training for the Useful and Beautiful." The principals of the school have included Elizabeth Crossdale (1873-1885); Emily Sartain (1886-1918); and Harriet Sartain, Dean since 1918.

Mr. Moore, who died in 1921, left his entire estate valued at \$3,000,000 for the purpose of founding an institution in Philadelphia for the education of women in the arts, science and industry. The Trustees of the Moore Institute selected the School of Design for the gift, on account of its long and successful history in the education of women in art and the art industries.

**SCHUYLKILL FISHING COMPANY**—Rejoicing in the fact that it is the oldest social organization in the world, although, fearing overstatement, that assertion usually is qualified by the words "speaking the English language," the Schuylkill Fishing Company has not had its "castle," or "court house," on the Schuylkill River for very nearly half a century. While there has been a suspicion that the St. David's Fishing Company may have antedated it, as the two were merged just after the Revolutionary War, there can be no doubt that the claim to antiquity can be satisfactorily maintained.

In 1732, the organization was formed by twenty-seven gentlemen of Philadelphia, one of whom was James Logan, who had been William Penn's secretary, but where their early meetings were held is not recorded. Their first headquarters, known as their Court House, was erected in 1748, on land belonging to William Warner, on the west bank of the Schuylkill River on the site of the

western approach to Girard Avenue Bridge. Warner was one of the original members, and he granted the Colony in Schuylkill, as it was originally named, about an acre of ground on his property, upon which to erect their building. For this service he was dubbed by the "citizens" of the colony Baron, and they agreed to pay him, in June each year, three sun perch, which were carried to his house on the large Penn Platter.

In 1781, after the merger with the St. David's Fishing Company, the organization changed its name to the "State in Schuylkill," an acknowledgment of the change that the Revolution had wrought, by which Pennsylvania ceased to be a colony and became a State, or Commonwealth. In 1812, the Court House, or Castle, was removed, and a new building erected on the site. Ten years later, the building of the Fairmount Dam, which changed the character of the river about it, caused the State in Schuylkill to remove to a new site, on the east bank of the river, in the vicinity of Rambo's Rock, opposite Bartram's Garden. In 1843, they purchased ground adjacent and removed their house. The Castle was re-erected on the new site, and there it remained until 1887, when it was once more taken apart and removed to Andalusia, on the Delaware, where it was again put together. There it has since remained. In 1876, permission was granted by the Fairmount Park Commission to occupy ground on the north bank of Wissahickon Creek, just where it joins the Schuylkill River, and the building erected there was called the Colony of the State in Schuylkill.

The organization was incorporated as the Schuylkill Fishing Company, April 27, 1844. Many of its members were also members of the First City Troop of Cavalry, which distinguished itself during the Revolution. In 1830, William Milnor, Jr., published a History of the State in Schuylkill, and, after the removal of the Society to Andalusia, a new and larger history was published in 1888. Both of these histories are illustrated.—See CLUBS; FORT ST. DAVID'S.

**SCHUYLKILL ISLAND**—At the intersection of Delaware and Schuylkill Rivers, on the west bank. It was formed by the Schuylkill on the east, the Delaware on the southeast, Minquas Creek on the west, and a branch of Keyser's Creek flowing into the Schuylkill on the north.

**SCHUYLKILL NAVY**—The boat, or rowing clubs, in October, 1858, after the Lemon Hill tract had been dedicated to park purposes, were organized, and in 1859 the first regatta held under its auspices on Schuylkill River. In this regatta the entries comprised the Keystone, Excelsior, University, Independent, Quaker City, and Bachelor's Clubs. Of these, the Bachelor's Barge Club was organized in July 4, 1853; the University Barge Club, in May, 1854; and the Quaker City Barge Club, October 17, 1858.—See ROWING CLUBS; BOAT CLUBS.

**SCHUYLKILL RIVER**—This stream, which rises in Schuylkill County and passes through Philadelphia, emptying into the Delaware at League Island, received its name from the Dutch; the word Schuylkill meaning "hidden stream."

The Indians called it Manajung, or Maniaunk. On one early map, the river is named Nittabaconck. The area drained by the Schuylkill and its numerous tributaries is computed to exceed 1,920 square miles, one-third of which comprises mountains and steep hills among which its head-waters rise. In 1867, it was computed that the entire flow of waters into the river amounted to about ninety-seven billion cubic feet per annum. Until the construction of the Torresdale filtration plant (1900), all of Philadelphia's water supply was derived from the Schuylkill River.

**SCIENCE AND ART CLUB OF GERMANTOWN**—One of the oldest organizations of its kind, the Science and Art Club of Germantown, was organized in 1880. Its membership is restricted to fifty gentlemen. During the winter meetings are held at the homes of members and lectures or addresses are given by members, as part of the social evening. Each member has the privilege of bringing a lady to the meeting.

**SCOTT, JOHN, LEGACY**—*See* CITY TRUSTS.

**SCOTTIN, SAMUEL, LEGACY**—*See* CITY TRUSTS.

**SCRAPPLE**—This breakfast food, which, wherever it is known at all, is described as "Philadelphia Scrapple," seems to have been introduced to the housewife in this city about the middle of the last century. Early cookery books do not mention it, for it seems to have been prepared by some of the farmers who brought their products to market in this city. In *Seen and Heard*, a little weekly, published by Louis N. Megargee, in 1900, was printed an enthusiastic defence of this Philadelphia dish, in the number for January 2, 1900. As Mr. Megargee quoted a recipe for the manufacture of scrapple which was unknown to most users of the food, it is repeated here:

"Have your butcher get for you the head of a pig, the heart, the liver, the kidneys and all the lean pieces—not the fat parts—that are thrown aside in cutting up the animal. He will be glad to sell these and cheaply, too. Remove from the heads the teeth and as much of the jaw-bones as possible and cut off the grisly snout and ears. Throw head, heart, liver, kidneys and lean pieces into a pot—a big preserving kettle is the very thing—containing water, and boil until all the bones in the head fall apart. Then strain the liquid into another vessel and keep in a warm spot on the back of the range, having first strained it, also, through a cloth. Remove all the pieces of bone very carefully from the meat and return it to the strained liquor and again place it over the fire. Season with salt until you can taste the salt, and black pepper until you can taste the black pepper, and with sage until you can taste the sage, and then mix in first cornmeal and next buckwheat, in proportions of two of the first to one of the latter, until the entire mass is as thick as mush. Now, pour into milk-pails or deep tin-pans, and set away to cool. That is scrapple and nothing else is, and



prepared in that way and kept in a cold place it should remain good for three to four months."

SCULL, NICHOLAS—(c. 1700–1762), Surveyor-General of Pennsylvania, was born in Philadelphia about the year 1700. In that year a Nicholas Scull kept a tavern at the southwest corner of Second and Arch Streets, later known as the George and Dragon, and it is probable that the innkeeper was father of the subsequent surveyor. Young Scull was a member of Franklin's Junto, and seems to have been the owner of the inn at one time. In 1722, he was employed in making surveys in Pennsylvania, and, being acquainted with the Indian languages, acted for a time as runner, or messenger, and interpreter for the Delaware Indians. In 1744, he was elected Sheriff of Philadelphia, after the first exciting political campaign this city had witnessed. For the first time the candidates conducted their campaign in the newspapers of the city. He continued in office until 1747. In June, 1748, he was commissioned Surveyor-General of Pennsylvania, continuing in that office until December, 1761. He was Sheriff of Northampton County from 1753 to 1755, but his active interest was in surveying and map-making. In 1750, he and George Heap published a map of Philadelphia and parts adjacent, which is of great value. His name is attached as director to the large view of the city in 1754, called "An East Prospect of Philadelphia, as viewed from the Jersey Shore." It was the first real view of the city, and on a large scale, for the plate, which was in four sections, when joined formed a picture 21 by 70 inches. Heap made the drawing which was sent to London, where it was engraved and published by T. Jefferys. This view was re-engraved in smaller scale—about half-size, in fact, at a later date. Scull also made a valuable map of the improved parts of Pennsylvania in 1759, also published in London. Scull died in 1762. He was married to Rebecca Thomson in Christ Church on October 7, 1732.

SEAL OF PHILADELPHIA—According to the minutes of the Provincial Council, the first Seal of Philadelphia was ordered by that body on the 23rd of 1st month, 1683, or, March 23, 1683, to be "the anchor." However, this was to be the seal of the County only, but a seal for the City seems to have been adopted the same year, or a little later, probably in 1691, and was in use until 1701. It shows Penn's arms with a full-rigged ship as a crest, the whole surrounded by a collection of symbolic buildings, to represent a town, and around the edge is the legend: "Philadelphia. 83. William Penn Proprietor and Governor." The anchor did not figure in the design. It is of interest to note that from the first Seal of the City to the present one, a full-rigged ship is a prominent feature of the design, symbolizing commerce and ship-building.

A new seal for the City of Philadelphia was designed and used after the Charter of 1701.—*See* CHARTERS. It consisted of a shield, quartered, surrounded by a circle in which were the words, "Seal of the City of Philadelphia, 1701." On the left upper quarter of the shield were clasped hands; on the right upper

quarter, a sheaf of wheat; in the lower left quarter, the balance, or scales; and in the right lower quarter, a full-rigged ship. This seal was in use until 1789.

The latter year saw the genesis of the present city Seal and Arms. The Revolution had changed the status of everything, and a new Seal was adopted. In the center was a shield divided into three compartments, the upper containing a plow, the middle band bare, and the lower a ship in full sail. The supporters were two female figures; that on the right carrying the horn of plenty, that on the opposite side displaying an unrolled plan of the original city. Above the shield a naked arm, supporting a pair of balances. Beneath the shield the date in Roman figures, "1789." Around the outer edge the words, "The Seal of the City of Philadelphia."

This was the most artistically designed seal the city ever possessed, and it was in use until after the Consolidation of the City, in 1854, when it was thought a new Seal was needed. A crudely drawn design, which was based upon that of 1789 was the result. It never was used, but the old one (1789) continued. By Ordinance of February 14, 1874, a new Seal was adopted. It was a rather crude adaptation of the 1789 production. The supporters were given a more modern dress, and the left figure carried an unrolled scroll containing a representation of an anchor, the first time that symbol had been used in this connection. Beneath the Arms was a ribband containing the motto: "Philadelphia Maneto." —See ARMS. Around the edge of the Seal, the words: "Seal of the City of Philadelphia, 1701." That seal is still in use, but in 1908, March 13, an Ordinance modified the seal by ordering the deletion of the date, 1701, which, in view of the information gathered, no longer had significance. The present seal is two and a quarter inches in diameter.

**SEDGLEY**—Fairmount Park, south of Girard Avenue. Site now occupied by a Park Guard Station. Sedgley was formerly a famous country mansion. When William Birch made an engraving of it, in 1808, it was the seat of William Crammond, a man of wealth, who does not appear to have attained prominence from any public activity. The house, designed by Benjamin Latrobe (*q. v.*), was built about the beginning of the last century, the first Gothic structure erected in this country. It passed into the possession of the Mifflin and Fisher families, and in 1836, Isaac S. Lloyd, one of the first real estate speculators in the city with the courage to "do big things," bought the property. About the same time he acquired Lemon Hill, and all might have gone well, but the following year the country was in the midst of financial panic, and Lloyd, with thousands of other speculators, got into difficulties.

Lemon Hill was taken by the United States Bank, and Sedgley, falling into the hands of the sheriff, was purchased by Ferdinand J. Dreer. Lloyd had paid \$70,000 for the estate, which was bounded by Girard Avenue, the Schuylkill River, the Reading Railway and Lemon Hill. Mr. Dreer sold the property to Henry Cope, Alfred Cope, Joseph Harrison, Thomas Ridgway, Nathaniel B. Browne and George W. Biddle, the trustees for the subscribers to the citizens'



SEAL OF PHILADELPHIA  
COUNTY, 1683



SEAL OF PHILADELPHIA  
CITY, 1683



SEAL OF 1701



SEAL OF 1789



SEAL OF 1874  
Used at Present without Date, 1701



SEAL OF 1854  
Never Used

SEALS OF PHILADELPHIA, FROM 1683

(1079)



fund. Some of the subscribers were unable to pay their amounts, and the \$45,000 due on the mortgage was paid by the city, to which title was given, and the Sedgley became, in 1857, a part of the Park. The old building was removed many years ago.

"SEDLEY"—Pen-name of John Ewing Hall, editor of *The Port-Folio*.

SEIXAS, DAVID GERSHOM—(1792-1880?), was the son of the Rev. Gershom Mendes Seixas, the first Rabbi of the Jewish Congregation Mickveh Israel, and his second wife, who was a Miss Emanuel. He was one of the early pottery manufacturers in Philadelphia. While his factory was outside the city, the Liverpool ware he made was sold in his shop on Market Street, west of Sixteenth, on the site of the present No. 1636. It was not his career as a potter that caused him to be remembered, but his early and deep interest in deaf-mute children, which he encountered on the streets. In May, 1820, he began the foundation of a small school for these afflicted ones in his own house. After a short experiment, the idea was adopted by others, and, in 1821, his school was transferred to the vacant hotel building at the southeast corner of Eleventh and Market Streets. From this beginning sprang the Pennsylvania Institution for the Deaf and Dumb, first erected at Broad and Pine Streets, and in 1890, removed to Mount Airy. Seixas, who was born in Philadelphia, died in South Bend, Indiana, in 1880.

[Biblio.—Henry S. Morais, "The Jews of Philadelphia" (Phila., 1894).]

SEYBERT, HENRY—(1802-1883), was a son of Dr. Adam Seybert, who was a prominent physician in Philadelphia and a Representative from his District in Congress from 1809 to 1815, and from 1817 to 1819. He died in Paris in 1825. His son, whom he left wealthy, was a clubman, a member of the Union League and of the Philadelphia Club. In 1876, he presented to the city the clock and bell which have since hung in the tower and steeple of Independence Hall. In accordance with his desire, the bell was first tolled at midnight July 3, 1876, to usher in the hundredth year of the adoption of the Declaration of Independence. The bell was called "The New Liberty Bell," and bore two inscriptions. That around the crown being: "Glory to God in the highest on Earth peace, good will toward men.—Luke, Chapter II, Verse 14." Encircling the mouth: "Proclaim liberty throughout all the land unto all the inhabitants thereof.—Leviticus, Chapter XXV, Verse 10." It also bears the inscription: "Presented to the City of Philadelphia, July 4, 1876, for the belfry of Independence Hall, by a citizen." Beneath this the words: "Meneely & Kimberly, Founders, Troy, N. Y." On the opposite side the date "1876," and beneath it in a shield, the Arms of the United States. Mr. Seybert, who never married, died at his residence, 926 Walnut Street, March 3, 1883. He became interested in spiritualism, and before his death, founded a chair of Philosophy in the University of Pennsylvania, adding a condition to the gift. This was an injunction that the University should

appoint a commission to investigate "all systems of Morals, Religion, or Philosophy which assume to represent the Truth, and particularly of Modern Spiritualism." About a year after Mr. Seybert's death, the commission appointed, began its investigations. They continued for more than two years, and then made what was termed a Preliminary Report. The Commission consisted of William Pepper, Joseph Leidy, George A. Koenig, George S. Fullerton, Robert Ellis Thompson, Horace Howard Furness, Coleman Sellers, James W. White, Calvin B. Knerr, and S. Weir Mitchell. The report was printed in 1887 and again in 1895, and the general conclusion on the subject was that the mediums refused to submit to proper scientific "conditions," and in the instances where they did submit, the result was failure. The report was carefully worded, but was definite in the assertion that the Commission had witnessed nothing that would vouch for the truth of Spiritualism, and no phenomena which could not be explained by a knowledge of mechanics. Among the mediums who gave seances before the Commission was Mrs. Margaret Fox Kane.—See ELISHA KENT KANE.

**SHAKESPEARE SOCIETY OF PHILADELPHIA**—This was the first organization of its kind in the United States, and was founded in 1851 (the London Shakespeare Society was formed in 1840), although the first regular meeting was not held until October, 1852, when the entire membership, four gentlemen, met in the office of Mr. Fish, No. 6, Mercantile Library Building, at the southeast corner of Fifth and Library (now Sansom) Streets. The four were Asa Israel Fish, Garrick Mallery, Jr., Furman Sheppard, and Samuel C. Perkins. All were practicing lawyers except Mallery, who was not admitted to the Philadelphia Bar until the following year. The society assembled to study the works of the Bard, and to hear papers upon some of them, or to hear parts of some of the plays read. Colonel Garrick Mallery published a brief history of the society in 1860, and this was supplemented by Richard L. Ashhurst, in 1898, by a continuation which carried the story to 1879.—See SHAKESPEARE AND PHILADELPHIA. The society preferred the spelling of the earliest known signature of the poet, although all his other signatures spelled the name Shakespeare.

**SHAKESPEARE AND PHILADELPHIA**—Although many of Bacon's "Essays" (q. v.) were printed in Philadelphia in 1688, soon after the first press was established here, Shakespeare's name seems to have been ignored until 1746, when the second catalogue of the Library Company of Philadelphia, contained an entry of the six-volume edition of Shakespeare's works, published in 1744. It might very well be true that this was the first set of Shakespeare to reach this city. Certainly the great poet's name was unfamiliar here before that time.

In the summer and autumn of 1749, the first plays seen in Philadelphia were given.—See ACTORS AND ACTING. It is assumed that "Richard III" was presented here by the company for it was with that tragedy that the troupe opened

its season in New York, early in 1750. Hallam's, and afterwards Douglass' company performed here, and some of Shakespeare's plays were witnessed.

What is regarded as one of the earliest references to Shakespeare by an American author was made by Francis Hopkinson in a couplet in his poem, "Science," published in 1762. These lines are:

"It must be so, prophetic Fancy cries,

See other Popes, and other Shakespeares rise."

Even then, Alexander Pope, curiously enough, was coupled with the great dramatist and greater poet.

*The Columbian Magazine*, for March, 1787, carried the first notice of an edition of Shakespeare's works. Under the date line of London was a long description of the Boydell Edition, the design of which the article stated, was "on foot" and was "upon a scale never yet attended any publication." The immediate reaction to this article was apparent in the August number of the same magazine, where a full-page advertisement of Thomas Seddon, bookseller and stationer, was adorned with the first portrait of Shakespeare to be published in this country. It was copied from the monument in Westminster Abbey by Kent and Scheemakers, and erected in 1740. It had long been believed that Robert Field's portrait of the Bard was the first published in America.

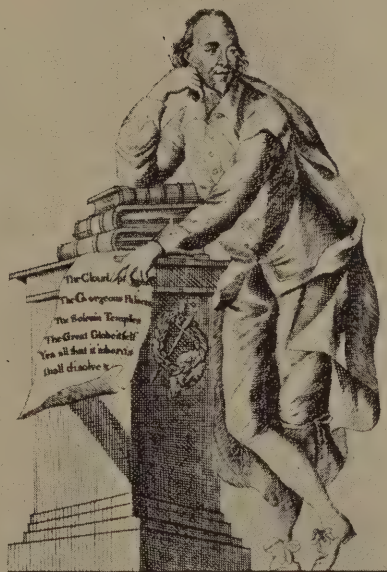
William Richardson, in 1788, published in Philadelphia what is regarded as the first critical work on Shakespeare in this country. It was entitled: "Philosophical Analysis and Illustration of Some of Shakespeare's Remarkable Characters; to which is added An Essay on the Faults of Shakespeare."

In 1795-96, Bioren and Madan, publishers, issued in eight volumes, the first American edition of Shakespeare's Plays and Poems, "corrected from the latest and best London Edition, with notes by Samuel Johnson, LL.D." Joseph Hopkinson (q. v.) is regarded as the editor of this edition and the author of the Introduction to the set. Fields engraved the stipple portrait of the poet which adorns the first volume. It was copied from the Chandos portrait. In 1809, the Stevens-Reed Edition of Shakespeare was reprinted here in seventeen volumes. This was edited here by Joseph Dennie, editor of *The Port-Folio*. It was the first variorum edition published in America, but Dennie's part was not much more than editor.

In 1873 was begun the tremendous Variorum Edition of the Plays by Dr. Horace Howard Furness, whose marvellous industry and fine scholarship placed him at the head of modern Shakespearean editors. Dr. Furness completed fifteen volumes by 1904. He died in 1912, and his work was continued by his son, Horace Howard Furness, Jr., who, between 1907 and 1913, edited three additional volumes. He died in 1930. By his will his great Shakespearean library was bestowed upon the University of Pennsylvania, which erected an addition to its library to accommodate it, and which also was provided for by his bequest. Mrs. Horace Howard Furness compiled the first Concordance of Shakespeare's Poems, her work appearing in 1875.

The Tercentenary of Shakespeare's death, in 1916, was observed appropriately in Philadelphia. On March 13th of that year, the Contemporary Club devoted





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PHILADELPHIA, 1787

(1033)

its meeting at the Bellevue-Stratford Hotel to a discussion of the Shakespeare Tradition in Philadelphia. The speakers were Dr. Felix E. Schelling, Horace Howard Furness, Jr., and Joseph Jackson. From April 29th to May 21st, an exhibition of Shakespeariana was held in the Academy of the Fine Arts. The Philomathean Society of the University of Pennsylvania presented "The Comedy of Errors" in the Botanical Gardens of the University, in which a representation of the Globe Theatre had been erected, on May 20th; and on May 22nd, *Plays and Players* (q. v.) enacted several scenes from "The Taming of the Shrew," "As You Like It," and "The Winter's Tale." There were other notable commemorative exercises by various clubs in the city.

As an aftermath, steps were taken by the Fairmount Park Art Association to erect a suitable Shakespeare memorial, and the commission later was entrusted to A. Stirling Calder, sculptor, and Wilson Eyre and McIlvaine, architects. The result was the very attractive group, depicting Hamlet and Touchstone, which was erected on the Parkway, directly in front of the Free Library. The group was set up in the autumn of 1928 and dedicated on April 23, 1929.

[Biblio.—J. Jackson, "The Shakespeare Tradition in Philadelphia," *Penna. Mag. of Hist. and Biog.*, April, 1916.]

**SHAMBLES, PUBLIC**—In the beginning of Philadelphia the method pursued by butchers, still to be found in use in even large towns in England, prevailed. Butchers slaughtered their meats on their premises, but by 1705 these shambles were regarded as a public nuisance, and John Cropp petitioned the Council to encourage him in establishing a public slaughter house, then commonly called the Public Shambles. This plan was adopted the following year, and the Shambles put up in High (now Market) Street near the market, at Second Street. Private shambles were thereupon ordered removed, and all butchers had to conduct this part of their business in the appointed place. The name Shambles was later applied to the market houses erected in the street westward, and was in use so lately as 1832.—See **ABBATTOIR**.

**SHEAFF, FREDERICK A., FUEL FUND**—See **CITY TRUSTS**.

**SHERIFFS OF PHILADELPHIA**—The first High Sheriff of Philadelphia, who is mentioned, was John Test, described as late a merchant in London and Sheriff of Chester County. He is mentioned as early as March 10, 1683. Under the Frame of Government (1682) the freemen of the counties elected annually on April 23rd "double number of persons to serve for Sheriffs, Justices of the Peace and Coroners." These names were presented to the Governor or his Deputy, who nominated and commissioned the proper number for each office; "or else the first-named in such presentment for each office shall stand and serve for that office the year ensuing." The Pennsylvania Constitution of 1790 had similar provisions. The people elected two persons, and from these the Governor appointed one of them. The Amended Constitution of 1838 provided that one person be

chosen by the people and be commissioned by the Governor. The Coroner shall execute the duties of the office until another Sheriff is chosen, in event that the office be vacant. Only once has this happened. On August 13, 1931, Sheriff Thomas W. Cunningham died, and Coroner Fred Schwartz, Jr., took charge of the office until August 19th, when Governor Pinchot appointed William J. Hamilton, Jr., Sheriff.

[Biblio.—John Hill Martin, "Bench and Bar of Philadelphia" (1883).]

SHIELDS, MARY, ALMSHOUSE FUND—*See* CITY TRUSTS.

SHIPBUILDING ON THE DELAWARE—Philadelphia early became widely known for the superiority of her ships, and it seems that the first shipyards were located in the northern part of the city, although there were shipways near the Drawbridge, or near Dock Creek, and the first engraved view of Philadelphia, by Scull and Heap (1754), depicts twelve shipyards between Old Swedes' Church and Poole's Bridge (Noble Street), or, within the space of a mile. William Penn, in 1683, wrote that "some vessels have been built here, and many boats." Watson declares that none of the other Colonies equalled Philadelphia in shipbuilding. Samuel Humphreys, Sr., is said to have been offered a large sum to remain in England, when he visited that country, and execute models for the British navy. Before the Revolution a few raft ships were constructed here which were regarded as marvels of their kind. They were used to carry timber logs to England, and usually carried eight hundred logs, or sufficient to make six ships of two hundred and fifty tons each. The last of these craft was launched in 1775 at Slater's Wharf, near Poole's Bridge. One of these the Baron Renfrew, then regarded as the longest ship ever built, was "upwards of five thousand tons," and safely made the voyage to England.

William West, whose yard was at Vine Street, was one of the earliest if not the first shipbuilder engaged in the business here. He was building ships in 1683. He is said to have constantly had more orders than he could fill, and they were for English and Irish firms abroad. The sails and rigging, in the infancy of the industry, had to be imported from England. The vast acreage of timber in this vicinity gave the shipbuilders their principal supply of material.

Joshua Humphreys, the first naval constructor of the United States, had a shipyard on the Delaware before the Revolution.—*See* NAVY YARDS. In 1794, he was appointed Naval Constructor, and designed the six frigates for the country's first navy. Only one of these vessels was built in Philadelphia. The frigate *United States* was built under Humphreys' direction at his shipyard a little below Old Swedes' Church; a view of which is given in one of the engravings by Birch.

Philadelphia and the Delaware have maintained a foremost place in shipbuilding in this country. Hog Island Ship Yard (*q. v.*), begun during the World War, was the largest shipyard the world had ever seen, and during the years 1918, 1919 and 1920, the tonnage constructed on the Delaware, with Philadelphia



as the center, was greater than that produced anywhere else in the world during those years. Hog Island alone was equipped to fit out more ships than all plants in the United Kingdom together. In 1918, a steel collier, the Tuckahoe, 5,500 tons, was constructed in thirty-seven calendar days, at the New York Shipbuilding Company, Camden, N. J. The yards on the Delaware in 1919, which may be regarded as the peak year in shipbuilding here, did a business that may best be told in this table:

Yard	Contract Tons	Ships Contracted	Ships Launched 1919	Tons Launched	Ship Ways	Employees January, 1919
Traylor Shipbldg. Corp., Cornwells..	35,000	10	3	10,500	3	2,850
Bethlehem Shipbldg. Corp., Ltd., Wilmington. ....	164,010	26	7	45,300	5	5,161
Chester Shipbldg. Co., Chester. ....	309,275	35	11	71,940	7	5,563
The Wm. Cramp & Sons, Phila. ....	62,097	9	2	20,000	9	10,630
New York Shipbldg. Corp., Camden.	393,995	38	6	95,045	20	13,252
The Pusey & Jones Co.: The New Jersey Shipbldg. Co..	15,000	3	1	5,000	5	1,869
The Pennsylvania Plant. ....	194,500	19	4	50,000	6	3,243
The Pusey & Jones Plant, Wil- mington. ....	58,800	14	5	21,750	4	2,840
Sun Shipbldg. Co., Chester. ....	285,900	26	8	87,000	4	13,259
American International, Hog Island..	1,385,000	180	70	529,000	50	32,024
The Merchant Shipbldg. Corp., Bristol. ....	540,000	60	18	162,000	12	11,992
	3,442,577	420	135	1,097,535	125	102,683

From having been noted as a shipbuilding center in the eighteenth century, Philadelphia became equally famed for the character of its ship's figureheads, which feature went out of fashion more than forty years ago, along with the wooden ships of large size.—See WILLIAM RUSH.

**SHOT TOWERS**—In 1807, John B. Bishop and Thomas Sparks, who were in business as plumbers at 49 South Wharves, erected a shot tower, the first in this country, on the north side of Jones (now Carpenter) Street, between Second and Front Streets. It was constructed from data obtained from an English shot-maker. The tower, circular in form, arose to a height of 142 feet. At its base it was 30 feet in diameter, and at the top, 15 feet in diameter. It is said it became the model for some of the lighthouses in this country along the Atlantic Coast. Bishop, who was a Quaker, withdrew from the firm when the War of 1812 caused the shot factory's products turned into munitions. The Sparks family continued to operate the tower until about a quarter of a century ago. In 1874, the Swedes' Burial Ground, behind the property, and which belonged to old churches of Wicaco, Kingsessing and Lower Merion, was purchased by the Sparks family and added to the shot factory area. This became, about 1907, a city recreation center or playground.

In 1808, Paul Beck (q. v.) erected a larger and taller shot tower at Twenty-first and Cherry Streets. This structure was square in form and was 166 feet in

height. It had a capacity of five tons of finished shot a day. The two establishments were more than the country needed at that time, and in 1828, Beck abandoned his shot factory. It was one of the landmarks on the Schuylkill in its day, and William Birch made a view of it which appeared in *The Port-Folio*.

"SIEGE OF PARIS," DIORAMA OF—One of the attractions on the edge of the grounds of the Centennial Exhibition of 1876 was the Panorama, or Diorama, of the Siege of Paris. It was a large painting displayed within a tall, circular building which was erected for the purpose at Forty-first Street and Elm (now Parkside) Avenue. Permission was given to put it up on Park property. The work was painted in Paris for a Philadelphia company of which Murrell Dobbins was the head. The painting was directed by Lt. Col. Luinnard, of the French Army, who had under his control thirty well-known French artists. The view was taken from the south side of Paris, from the elevation known as Mont Chatillon. It was exhibited during the Centennial, but soon afterward was removed.

SILHOUETTISTS IN PHILADELPHIA—The silhouette was the outgrowth of the profile portrait, and soon became popular, and almost ubiquitous, because of its cheapness and the short time necessary to produce it. DuSimitiere (*q. v.*) drew in black lead pencil, what he called profiles, but to all intent and purposes they were little more than silhouettes excepting that he did not blacken the entire image. He died in 1784, and the silhouette was not then made in this country. It was not until the last decade of the eighteenth century that silhouettes and profile likenesses, some of them modelled in low relief in wax, made their appearance here, and if Philadelphia were not the first city to give a welcome to the shadow portrait, it was not long behind. Certainly, nearly all of the outstanding American or visiting silhouettists worked at one time or another in Philadelphia.

When Philadelphia became the nation's capital, in 1790, it naturally was the center of all of the arts and refinements of the time; the place where the greatest characters of the country were to be met and where the most distinguished visitors to the United States were surely to be found. Artists from Europe came here to paint, to draw, to carve portraits. Prominent among these was Charles B. J. F. de Saint Memin (1770–1852). He was famed as a profilist and engraver. His success depended largely upon an apparatus he brought with him called the physionstrace. It was not long before this machine gave inspiration to artists and inventors, and the long line of "profile machines," or machines for making silhouettes, may be traced to Saint Memin's apparatus.

He came to this city in 1793, and in that year William Bache (1771–1845), who made many silhouettes, among them one of Washington and one of Mrs. Washington, also came. Bache married in this city in 1811 and soon afterward settled in Wellsboro, Pa. He was a native of Bromsgrove, Worcestershire,

England, and related to Richard Bache (*q. v.*). He may be regarded as the first silhouettist to come to these shores.

Samuel Folwell (1768–1813), who is supposed to have been a native of New England, came to Philadelphia, probably at the close of the year 1792. His name first appears in the Philadelphia Directory for 1793, where he is described as “limner.” He painted miniatures, was a “fancy hairmaker,” made a few engravings, at least one silhouette—that of Washington, and he also conducted a school. This silhouette was a painted one, and he seems to have made replicas of it. It has a character of its own and founded a “type,” one of which is to be found in Henry Wansey’s “Journal of an Excursion to the United States” (1796).

John Francis Vallee, who probably was a refugee from Santo Domingo, made a silhouette of Washington about 1793 or 1794. Probably he made others. He appeared in Philadelphia in 1793, and from 1794 to 1800 he kept a French boarding house at the northeast corner of Fourth and Cherry Streets. In 1801, he is described as “gentleman” residing at 43 Plum Street, above Second, Southwark. He is said to have begun the manufacture of cotton goods, but within a few years he was again conducting a boarding house.

It was about this time (1793) that Charles Willson Peale (1741–1827) became interested in silhouettes. John Isaac Hawkins, an Englishman, who was an engineer, and a very ingenious mechanic, invented, a year or two later, a machine for making silhouettes. It was similar in principle to Saint Memin’s, but whereas the latter made a large shadow on a piece of paper, later reduced by means of a pantograph, Hawkins’ invention reversed this procedure and indented a small image in outline upon a piece of black paper, which was then snipped out by means of a pair of scissors. Hawkins’ claim to fame rests with his invention of the upright piano, which was patented by him in 1800, while he lived in Philadelphia. This was the first upright piano. Peale, when he removed his museum into the second floor of the Old State House (now Independence Hall), in 1802, set up Hawkins’ machine for the use of visitors. It was discovered that skill was needed to use the tracer and equal skill to snip out the profile made by the machine. Peale did not care to bother with this himself, so he turned over the management of the apparatus to his Negro slave, Moses Williams, whom he allowed to make a moderate charge. Williams became most expert, and is said to have derived an excellent income from this work. The silhouette machine was in use practically as long as the Museum Collection was together, and parts of it are still in existence.—See MUSEUMS. The Peale Museum Silhouettes are mounted on white paper, embossed with the words, “Peale,” “Peale’s Museum,” or “Museum.” Unfortunately these dies have been forged in recent years and collectors have to be cautious in making their acquisitions.

Another silhouettist, only a few of whose portraits have been reproduced, was Joseph Sansom (1766–1826). He was a wealthy merchant, and only drew profiles of his friends or family as an amateur. His work was not cut out, but painted upon paper. He was purely an amateur but is mentioned because he painted quite a large number of silhouettes, which occasionally may be encoun-



tered. His sister Hannah was married to Elliston Perot, whose portrait by Sansom survives. Joseph Sansom made a tour of Europe during 1801–1802, and upon his return published his letters written while travelling, in two volumes (1805). His name does not appear on the title page, being simply attributed: "By a Native of Pennsylvania." Later he travelled through a part of Canada, and there was published in New York, 1817, his volume, "Sketches of Lower Canada." The work was reprinted in London in 1820.



ELLISTON PEROT

*From a Silhouette by Joseph Sansom*

Samuel Powell, the host of Washington, and Mayor of Philadelphia before the Revolution and after it until 1789, also was a skilled amateur silhouettist. One of his masterpieces is a portrait of Washington.

Augustus Day, who kept a picture store, or, as it then was called, a "looking-glass store," on Third Street above Arch, in 1825, became a silhouettist and portrait painter not long afterward, possibly stirred by the success of William James Hubbard (1807–1862), who, as "Master Hubbard," visited Philadelphia in 1826, and made numerous silhouette portraits here for about two years, exhibiting in the Academy of the Fine Arts in 1826, 1827, and 1828. He subsequently

studied under Thomas Sully, and was a portrait painter for the remainder of his life, passing much of his time in Philadelphia. Day patented a silhouette machine, which he used successfully.

In 1838, Robert Stone Biddle, who died in 1858, came to Philadelphia and opened a studio in The Arcade, on Chestnut Street above Sixth. He painted profiles as well as silhouettes, but soon abandoned the profession and became a druggist.

William Henry Brown (1808-1874), one of the outstanding American silhouette artists, first came to Philadelphia about 1838. His name appears in the Philadelphia Directory for 1839 for the first time. Then he was described as artist, and his home Schuylkill Seventh (Sixteenth) Street above Cherry. In 1841, his name again is found in the directory. This time as dwelling at Schuylkill Seventh and Ann (Cuthbert) Streets; and we fail to find him located here again. Brown gained great fame for his silhouettes, and he introduced a few novelties in his work, such as backgrounds to agree with his groups or single figures.

In 1842-43, August Amant Constance Fidele Edouart (1788-1861), who, to give him credit shortened his name for business purposes to "A. Edouart," became a resident of this city. He was the first person to be described in the Philadelphia Directory as "silhouettist"; all the others were variously labelled "artist" or "miniatures." In 1843, he was dwelling at 184 Chestnut Street, the site of the present No. 718 Chestnut Street. He was a native of France, but spent the years between 1839 and 1849 in the United States, during which period he cut many thousand portraits in silhouettes of Philadelphians. All of these were not made in this city, for lists of Philadelphians portrayed by Edouart show that some of them were cut elsewhere. Edouart was probably the most showy of the silhouette artists who visited this city, and his works are desired by collectors and cherished in families where he has preserved the profiles of ancestors.

The Daguerreotype was coming into fashion at this time, and the silhouette artist, like the miniature and portrait painters, no longer was so much a necessity. As a novelty, however, silhouettes continued to be cut.

[Biblio.—Charles Henry Hart, "The Last of the Silhouette Artists" (W. H. Brown), in *The Outlook*, Oct. 6, 1900; Arthur S. Vernay, "American Silhouettes by August Edouart" (N. Y., 1913), a catalogue of portraits cut by this artist in the United States; Ethel Stanwood Bolton, "Wax Portraits and Silhouettes" (Bost., 1914); Alice Van Leer Carrick, "Shades of Our Ancestors" (Bost., 1928); "The Profiles of William Bache," in *Antiques*, Sept., 1928; Harold F. Gillingham, "Notes on Philadelphia Profilers," in *Antiques*, June, 1930.]

**SINGING SOCIETIES**—Although Philadelphia was founded and originally largely settled by Quakers, who as a sect are not musical, and who originally condemned music along with other amusements as unseemly, the city has, for the last century and a half, been decidedly a factor in the development of music in this country. There does not appear to have been any musical organizations here before the Revolution, but after the country was settled upon a secure form of government, they, like many other evidences of cultural progress, began to show their heads.

The first of these was the Uranian Society, founded in 1787 for the improvement of church music. It continued as an organization until sometime after 1800. Its meeting-place was at Third and Market Streets.

In 1802, the Harmonic Society was formed for the purpose of studying sacred music. It was promoted by the Rev. Andrew Law. It met in a building in Norris's Alley below Second Street and gave concerts annually until 1817.

Another Harmonic Society appeared in 1807 and gave two concerts in 1808, assisted by one hundred and thirty performers. It, too, was devoted to the production of sacred music.

A third Harmonic Society, this one of St. John's Lutheran Church, was formed in 1819.

The Independent Harmonic Society met at Fourth and Vine Streets the same year.

About the same time, the Union Harmonic Society held meetings in the Harmonic Hall, in Norris Alley.

The Associate Harmonic Society was in existence in 1820, and there is a strong belief that all these organizations were more or less continuations.

In 1821, the Germantown Harmonic Society was established, and for a few years gave concerts in churches in that town.

The Hadyn Society, which held weekly meetings in a building at Fourth and Vine Streets in 1819, was said to have been started many years earlier. Its object was to introduce to and improve its members in psalmody.

As early as 1814 there was a Handelian Society. In May of that year it gave a vocal and instrumental concert in the Old University Building, on Fourth Street, then still called the Academy.

The St. Cecelia Society was established in 1824 and met in a hall on South Fourth Street. Its first president was the portrait painter John Neagle.

The Sons of Apollo, a catch club, met at the Shakespeare Hotel, Sixth Street above Chestnut, in 1807. It is said to have been composed of professional and amateur singers. The professionals, among whom was Alexander Reinagle, were members of the Chestnut Street Theatre Company.

In 1852, the Harmonia Sacred Music Society was incorporated, being the outgrowth of the Philadelphia Sacred Music Society (*q. v.*).

The Handel and Hadyn Society for a long period was one of the leading organizations of its kind. It devoted its attention mainly to the works of the two great composers for whom it was named. After Joseph Harrison erected the large four-story building at the northeast corner of Eighth and Spring Garden Streets, in the 1860's, the society met there for rehearsals and the building was generally known as Handel and Hadyn Hall.

The numerous German singing societies in Philadelphia may be dated from the organization of the Mannerchor Music Society, December 15, 1835.

The *Public Ledger Almanac* for 1880 gives a list of singing societies then in this city, and while they are found to number sixty-three, all but ten were German, and some of the other and older societies, among them the Handel and Hadyn,



were absent from the catalogue. Many organizations have been formed and passed out of existence since that time. As a rule, few of these organizations survived for as many as twenty years.—See **MUSICAL FUND SOCIETY**; **MUSIC**.

**SITE AND RELIC SOCIETY OF GERMANTOWN**—Founded in 1900 at a meeting addressed by Charles Francis Jenkins, who made a plea for the preservation of Germantown's Historic Spots, and for their proper marking. The society was incorporated in 1901. It maintains a museum in the old Wister Mansion, in Vernon Park, on Germantown Avenue, opposite Price Street, which it saved from destruction. The museum contains a large library of books and manuscripts connected with local history, and thousands of relics. In 1902, it published a Guide Book to Historic Germantown, that has since been reprinted several times. It has marked with bronze tablets many historic sites and buildings.

**SKATING IN PHILADELPHIA**—Graydon, in his "Memoirs" (1811), declares that Philadelphians in the eighteenth century were "the best and most elegant skaters in the world." Benjamin West, the painter, as a youth was regarded as a wonderful skater, and Charles Willson Peale (*q. v.*) also was famed in this branch of sport. In the early days of the city the winters produced more ice and frigid weather than they have in this part of the country during the last half century, and there was more opportunity to learn and practice the art.

During the period of the Civil War, or, in the decade of the 1860s, there were a number of Skating Parks, as they were termed, in various parts of the city. These were: Union, Fourth and Diamond Streets; Harrison, Berks Street, between Front and Second; West Philadelphia, Thirty-first and Walnut Streets; National, Twenty-first Street and Columbia Avenue (subsequently a baseball park); Keystone, Third and Morris Streets; Bushnell's, Broad Street, above Columbia Avenue; Eastwick, Gray's Ferry Road; Central, Fifteenth and Wallace Streets; Philadelphia, Second and Mifflin Streets.

In 1872, an ice-skating rink was erected at the northwest corner of Twenty-third and Chestnut Streets. The method of producing ice was the primitive one of depending upon nature, consequently the rink never was a successful venture. The building was used for various purposes, and for a long period as a riding academy. The building subsequently was gutted by fire.

In 1881, roller-skating rinks were introduced here. The movement spread all over the country and everybody was on wheels. Roller-skating rinks were opened in halls or other buildings all over the city, and for about three or four years the amusement amounted to a craze.—See **ICE PALACE**; **PHILADELPHIA SKATING CLUB**.

**SLATE ROOF HOUSE**—Also referred to as "the Slated-roof house," was erected for Samuel Carpenter, one of the first progressive merchants in Philadelphia, between the year 1698 and 1700. It stood on the east side of Second Street, north of Walnut, at the corner of Norris's Alley, more recently known

as Gothic Street. Carpenter's lot extended eastward to Front Street. James Porteus (*q. v.*) is said to have built the dwelling, which was the first example of the H-type house in this country, and the design of it was derived from the plan in Stephen Primatt's book, "City and Country Purchaser," published in London in 1667 and again in 1682. The rear of the building did not follow the original design, being perfectly straight, without the inclusion of bastions. The mansion seems to have been completed about the time William Penn arrived here on his second visit, in December, 1699. Penn, who appears to have been the



THE SLATE ROOF HOUSE, IN 1868

*From a Photograph by Gutekunst*

first occupant of the house, moved into it in January, 1700. There, a month later, his son John, the only one of his children to be born in this country, first saw the light of day, and has since been distinguished as "the American," when he has been referred to.

When Penn left the city and returned to England, in September, 1701, he wrote to James Logan, that he might occupy the house during the survival of his lease. In 1702, Logan found no other suitable house to use as a Government House, and continued his occupancy until 1704. While Logan was there he gave a great banquet for Lord Cornbury, then Governor of New York and New Jersey. The occasion was the proclaiming of Queen Anne, who had just succeeded to the British throne, in 1702.

In 1703, Carpenter sold the house to William Trent, the founder of Trenton (1719). The house was later sold to Isaac Norris, Sr., in 1709, and he dwelt there until he built Fairhill, in 1718, when his son Isaac Norris, Jr. (*q. v.*), with his family resided there. When the elder Norris died, in 1735, the son removed to Fairhill. It was devised to the younger Norris, and continued in the family until the middle of the nineteenth century. Governor James Hamilton (*q. v.*) is said to have dwelt in the mansion during a period after the Norris family left it. After that time the house was occupied for many years as a superior class boarding house by a Mrs. Howell. General Forbes died there in 1759, and had a funeral which for military pomp had never before been witnessed in Philadelphia. In 1764, Mrs. Graydon, mother of Alexander Graydon, who published his "Memoirs" in 1811, took over the boarding house and conducted it until 1768. It was still a boarding house in 1774, when John Adams and some other members of the first Continental Congress boarded there. General Charles Lee, who died in this city, October 2, 1782, was buried from the Slate Roof House, although he died in an inn on Market Street. Sometime after the Revolution a Mrs. Burdeau, whom Westcott asserts was the widow of Dr. William Dodd, who was the first person in England hanged for forgery, was the landlady. Toward the end of the eighteenth century the building was used as a tenement and stores and workshops. The space between the two bastions was built upon, and the historic structure was much dilapidated when it was removed in 1868 to become the site of the Commercial Exchange Building. This was burned in December, 1869, and rebuilt. The structure for the last quarter century has been the headquarters of the Keystone Telephone Company.

There is something of a mystery regarding the slates which are said to have originally covered the house and gave it its popular designation. Gabriel Thomas (1698) mentions that curious "tile-stone" (slate) was found in Pennsylvania and that it was used for covering the Governor's Pennsbury House. Graydon, who had dwelt in the house, states ("Memoirs") that it was the only house in the city that had a slate roof. It is quite certain that at the time the house was removed (1868) it had a shingle roof, notwithstanding the fact that slates will last for a very long period. There is a reference to it as "the Slated-roof House," by Logan, in 1709, consequently the weight of evidence is in favor of it having been in fact as in name, the Slate Roof House.

[Biblio.—Alexander Graydon, "Memoirs" (Harrisburg, 1811); Thompson Westcott, "Historic Mansions of Philadelphia" (Phila., 1877); J. Jackson, "American Colonial Architecture" (Phila., 1924).]

**SLAVES AND SLAVERY IN PHILADELPHIA**—While slavery never was an "institution" in Philadelphia, slaves were by no means unknown here from shortly after the city's settlement. Usually they were house servants, and as a rule treated with consideration not often associated with slave holding in the South. William Penn, himself, owned Negro slaves, and appeared to prefer them to white servants, because, as he wrote in a letter of advice, "for then a



man has them while they live." His will contained a provision for the manumission of his slaves, but his executors decided it to be "a private matter," and consequently did not release them.

As early as 1688, the German Friends in Germantown went on record against human slavery. The Yearly Meeting of 1696 refused to go so far, but advised the Quakers to bring their slaves to meetings and generally overlook their moral and religious conduct. There were many efforts made during the eighteenth century in Pennsylvania to have slavery abolished.—See ABOLITIONISTS; PASTORIUS. About 1715, slave dealing as a business here showed signs of decline, for Jonathan Dickinson wrote to a correspondent in Jamaica that few people cared to buy them and he entreated that no more be sent him. They still continued to arrive here for many years, however, and as lately as 1762, Willing and Morris advertised for sale one hundred and seventy blacks from the Gold Coast. Watson states that before the Revolution it was a common incident in Philadelphia to send family servants to the jail with a note to get their dozen lashes for insubordination.

After almost a century of agitation, slavery was abolished in Pennsylvania by Act of February 29, 1780. This law provided for gradual emancipation. It provided that no child born to slave parents after the passage of the Act was a slave but a servant until the age of twenty-eight years, when all claims of service should cease. All slaves then in the State were to be registered. This Act was followed by another the next year permitting visitors to the State to be accompanied by slaves, but the latter should not be kept here for more than six months, after which time if still held here by their masters they were declared free. After the formation of the Union, under the Constitution, the slave trade was abolished after the year 1808. After that year no importations were permitted.

Probably the most distinguished Philadelphia slave was Richard Allen (1760-1831), who was born on the place of Chief Justice Benjamin Chew, in Germantown. He subsequently was sold to a farmer in Delaware, but becoming converted to Methodism, was permitted to preach, and to finally gain his freedom. He traveled as a preacher, came to Philadelphia, where his preaching in St. George's Church (*q. v.*) won the hearts of his people and attracted so much attention that Negro worshippers were ordered to set in the gallery. He soon afterward, 1787, organized the Free African Society, and out of this grew the African Methodist Episcopal Church, founded by Allen in 1794 as an independent Methodist Church. Allen was ordained deacon in 1799, and elder in 1816, in which year he was chosen Bishop of the African Methodist Episcopal Church organized that year. Allen educated himself by his own study, and in the years he was founding the Church was engaged in the humble work of master sweep, which may be interpreted as a chimney sweep contractor. In 1793, he published an account of his life and experiences and the work was reprinted in 1888.

The census of 1790, the first national count of the population, showed 256 slaves in Philadelphia, 193 of them in the city proper, which means that they were house servants. In the Northern Liberties there were 34, and in Southwark, 29. Ten years later there were only 55 slaves here, all of them being held in the city proper. In 1810, only two slaves remained. However, slaves were constantly being brought to Philadelphia by their southern masters, and runaways were also frequently arriving here, so that the city saw a great deal of the ugly side of slavery right down to the Civil War. The story of the so-called "Underground Railroad," by which escaped slaves from the South were spirited away to safety in Canada, has been told in William Still's book of that name, and other exciting experiences in liberating slaves here is told most entertainingly in Mrs. L. Maria Child's *Life of Isaac T. Hopper* (Boston, 1853). Hopper for forty years—1790–1830—was the Nemesis of slave owners who sought runaway slaves in Philadelphia.

A monument to Bishop Richard Allen was unveiled in Fairmount Park on November 2, 1876. This probably was the first monument ever erected to one who began life as a slave.

SMITHFIELD—*See* SOMERTON.

SMITH'S ISLAND—*See* WINDMILL ISLAND.

SMYBERT, JOHN—(1684–1751), portrait painter.—*See* ART DEVELOPMENT.

SNYDER, JACOB J., FUND—*See* CITY TRUSTS.

SOCIETY OF ARTISTS—This was the second organization of artists to be formed in the United States. The first was The Columbianum (1795). The Society was formed in 1810, and continued for some years to give annual exhibitions. Krimmel, at the time of his death (1821), was an officer of the body, and it attended his funeral in a body. Another Philadelphia Society of Artists was organized here in 1882, and gave annual exhibitions here for a few years.—*See* CHARLES WILLSON PEALE.

SOCIETY OF THE SONS OF ST. GEORGE—Was founded at a meeting held in Patrick Byrne's tavern, Front Street, below Walnut, on April 23, 1772 (St. George's Day). Among the eighty-five gentlemen present were Robert Morris, the Rev. Dr. Richard Peters, Dr. William Smith, and Dr. John Kearsley. Doctor Peters was elected President, and Robert Morris, Vice-President. The organization had for its object, the "Advice and Assistance of Englishmen in Distress." At the beginning, no one was admitted to membership unless he was a native "of that part of Great Britain called England." During the Revolution the Society held no meetings, but reassembled on April 23, 1787, and resumed operations.

The Society was first chartered in 1813, all efforts to obtain one earlier being defeated owing to the feeling that existed here toward the English, a bequest of the Revolution. It received other charters in 1856, and 1910. The Society held its meetings in taverns and later in hotels for more than a century, but in 1876 it moved into its own hall which formerly had been the mansion of Matthew Newkirk, at the southwest corner of Thirteenth and Arch Streets. This marble building was altered and named St. George's Hall. A large bronze group of St. George slaying the dragon, which was cast in England, was set up on the pediment over the Arch Street entrance. In 1901, the Society sold the hall, and in 1903 moved to the southwest corner of Nineteenth and Arch Streets. In 1920, this property was disposed of and in 1924 the Society moved to Nineteenth and Spring Garden Streets. During the intermissions after the sale of its various buildings, meetings were held in hotels or clubs.

In 1837, shortly after the accession of Queen Victoria, the Society sent Thomas Sully (*q. v.*), the eminent portrait painter, to England to paint a portrait of her majesty for the organization. The portrait was finished in 1838.

**SOCIETY OF THE WAR OF 1812**—In the Commonwealth of Pennsylvania. Organized January 9, 1854, at a meeting held in Independence Hall by the survivors and descendants of participants in the War of 1812. Objects of the Society: To perpetuate the memories and victories of the War of 1812. Also "to collect and secure for preservation rolls, records, books and other documents relating to that period; to encourage research and publication of historical data, including memorials of patriots of that era in our National history; to care for and, when necessary, assist in burying actual veterans of that struggle; to cherish, maintain and extend the institutions of American freedom, and foster true patriotism and love of country."

**SOCIETY HILL**—That portion of the old City of Philadelphia south of Dock Creek, beginning at Spruce Street and between the Delaware and Third Street. The land rose on Front Street at Pine to a notable eminence. The title was frequently given to the southeastern portion of the city. Much of this section was originally purchased by the Free Society of Traders (*q. v.*). Hence the name generally current during the eighteenth century. The hill is rather plainly indicated in Scull and Heap's large engraving, "An East Prospect of the City of Philadelphia" (1754). The first theatre built in Philadelphia was known as the Theatre on Society Hill. It was erected on the southwest corner of Vernon and South Streets, between Front and Second Streets.—*See* THEATRES.

**SOLITUDE**—The mansion of John Penn, now the Administration Building in the Zoological Garden. The building remained in the Penn family until the city, under the Act of 1867, took possession of the property. It was built in 1784 by John Penn, son of Thomas, and grandson of William Penn, the founder of Pennsylvania. His father died just at the outbreak of the Revolution. While



still a very young man, John Penn came to America, in 1783, to try to recover something from his sequestered estates. He declared that the treatment meted out to him and his memorial by the Assembly of 1784 caused him to become an Englishman, or, as he put: "I may date my becoming wholly an Englishman" from that time. However, he decided to remain in the country, and he bought fifteen acres on the west bank of the Schuylkill for £600. There he erected the mansion which still stands, named "The Solitude," from the Duke of Wurtemberg's estate. During his stay in this country, John Penn appears to have passed the winters in the city proper. His city house, during at least the last year of his visit—1788—was at Sixth and Market Streets. He was a bachelor, like his uncle, John Penn, "the American," and his estate went to his brother Granville's family. The son of the latter, Granville John Penn, visited Philadelphia in 1852, when he occupied Solitude for a short time. He died in 1867, the last descendant of William Penn to bear that surname. The property was taken over by the city for park purposes in 1869, and the grounds subsequently assigned to the collections of the Zoological Society. A view of Solitude is the subject of one of the plates in Birch's "Country Seats" (1808) (q. v.).—See ZOOLOGICAL GARDEN.

**SOMERHAUSEN**—Or Summerhausen, a division of the German Township, extended from the Limekiln Road to an eighth of a mile above Chestnut Hill gate. In modern times it has been known as Chestnut Hill.—See CHESTNUT HILL.

**SOMERTON**—In the present 35th Ward. It is chiefly on the Bustleton and Somerton Turnpike Road, about three miles below Bustleton and thirteen miles from Philadelphia, partly in Moreland and partly in the old Byberry Township. It was formerly called Smithfield, and is to be so found on the map of 1809. When it became a post-office the name was changed to Somerton in honor of Judge Sommers, of the District Court, who lived nearby.

**SOMERVILLE**—A section in the 42nd Ward. Once a village, erected at the intersection of Church Lane and Limekiln Road.

**SONS AND DAUGHTERS OF TOIL**—See DAUGHTERS AND SONS OF TOIL.

**SONS OF THE AMERICAN REVOLUTION**—Was founded April 30, 1889.

**SONS OF THE REVOLUTION, PENNSYLVANIA SOCIETY OF**—Was organized April 19, 1890. Membership is confined to "lineal descendants of an ancestor who was at all times unfailing in his loyalty to, and rendered active service in, the cause of American Independence, either as an officer, soldier, seaman, marine, militiaman, or minute man, in the armed forces of the Continental Congress, or any one of the several Colonies or States, or as a Signer of the

Declaration of Independence," or as a member of the various legislative bodies or committees during the Revolution. It was founded in the Historical Society of Pennsylvania and its meetings are held in the Society's Hall.

SOUP LEGACIES—*See* CITY TRUSTS.

SOUP SOCIETIES—For more than a century this form of philanthropy has been popular in Philadelphia, its periods of activity confined to the winter months. The oldest is the Southwark, 833 South Hancock Street, which was established in 1805 by James Ronaldson. The next in point of age is the Northern, 817 North Fourth Street, founded in 1817.—*See* CITY TRUSTS; RONALDSON CEMETERY.

SOUTH STREET—Originally named Cedar, but like some other main thoroughfares it received a popular and descriptive name which persisted until legalized. The people called it South Street, because it was the most southerly street of the original city. It was the boundary between the District of Southwark and the City of Philadelphia.

SOUTHERN POST ROAD—*See* DARBY ROAD.

SOUTHWARK—Sometimes, but improperly, called the Southern Liberties—was the oldest district in the county of Philadelphia. It began to grow much earlier than the northern portions of the county beyond the city bounds. In this increase the section was very much aided by the Swedish settlements of Wicaco and Moyamensing. This region was the first which required the attention of the General Assembly. By agreement the inhabitants had continued some of the principal streets of the city running north and south through their territory. In regard to the cross streets there was not always as much unanimity, and for the want of such regulations the inhabitants applied to the Assembly by petition. On May 14, 1762, an Act was passed to create a municipality in the southern suburbs to be called the district of Southwark. The bounds commenced on Cedar (South) Street at the Delaware, and proceeded thence west to Passyunk Road; along the latter to Moyamensing Road; thence by Keeler's Lane to Greenwich Road; thence to the Delaware River, and along the several courses of the same to the place of beginning. The officers of the corporation were three assessors and three supervisors, who jointly had a right to lay taxes for repairing and cleaning streets; and three surveyors and regulators to regulate the courses of streets, etc., and lay down gutters and conduits. The events of the Revolution were held to supersede this charter in the same manner as the city charter was supposed to be nullified. On September 29, 1787, the General Assembly passed an Act to appoint commissioners to lay out the district of Southwark, marking out the courses of the principal streets, not only in that district, but also in Moyamensing and Passyunk. This was preparatory to the passage of an Act of April 18, 1794, which erected a full corporation under the

title of "the Commissioners and Inhabitants of the District of Southwark." They laid out a large number of streets, and most of their plans were confirmed by the Supreme Executive Council in 1790. The greatest dimensions were  $1\frac{1}{4}$  miles in length by  $1\frac{1}{4}$  in breadth; area, 760 acres. The name was partly adopted in allusion to the situation of the district south of the City of Philadelphia, but it was also adopted from the name of a borough in the County of Surrey, England, immediately opposite the City of London, and for many years considered a portion of that metropolis. It became part of the city in 1854.—See THEATRES; SATIRES.

[Biblio.—M. Antonia Lynch, "The Old District of Southwark," *Pub. of City History Soc. of Phila.*, No. 5 (1909).]

**SOUTHWARK LIBRARY**—For almost a century this was the only public library in the District of Southwark. It was established January 18, 1822, upon a stock plan, and was incorporated in 1830. It occupied a building on 747 South Second Street, and maintained a reading room for studious mechanics. It disposed of its books and closed the library in 1922, the Free Library System rendering the plan obsolete.

**SPANISH INFLUENZA**—This was the most devastating epidemic to strike Philadelphia in more than a century, for within nine weeks the deaths from the mysterious disease, which carried off its victims with startling rapidity, numbered more than 13,000. The first note of warning regarding the disease came from Madrid, Spain, in May, 1918, and the malady was supposed to have originated in Flanders, where the World War was still being contested. At the beginning of June, 100,000 cases were listed in Madrid, alone, and the epidemic had spread to Switzerland, France, England, Norway, and Germany. On June 1, the first case in New York was reported. For some months, while other cases were arriving from Europe, physicians contended that the victims were suffering from pneumonia.

On August 19, Dr. Paul A. Lewis, director of the laboratories of the Phipps Institute (*q. v.*), Philadelphia, announced he had identified the germ of the disease with that known as the Pfeiffer bacillus, the cause of the Grippe, prevalent thirty years before. On that date there were 957 cases, and five deaths, among the sailors at the Philadelphia Navy Yard, and the Wissahickon Barracks at Cape May, N. J. In September the disease spread to civilians in the city, and at the end of October there had been reported 47,094 cases. The highest death rate was listed in the week ending October 18, when 4,596 persons in Philadelphia died of the malady. Deaths became so numerous that burials were handled with difficulty. During that week a score of Catholic priests and seminarians were called upon to dig graves in Holy Cross Cemetery.

[Biblio.—Jackson's Phila. Year Book for 1919.]

**SPARROW, ENGLISH, INTRODUCTION OF, INTO PHILADELPHIA**—Although this city was not the first in the United States to import the London



sparrow (*passer domesticus*), it was the first in this country to go into the importation in a "big way," owing to a mistaken notion that this little pest would rid the community of many insect scourges. However, it displayed no interest in that kind of food when liberated here, and being of a pugnacious disposition, within a few years it drove from the city all the song birds that had been familiar friends. But it was too late; the sparrow was firmly planted and it showed growth beyond that of the country.

The first English sparrows brought to this country were received in Brooklyn, N. Y., in 1851 and 1852, during which years the immigrants numbered 100. For the next dozen years a few were imported by Portland, Me., Boston, Mass., New York, N. Y., and a few other cities in the East, but in 1869, Philadelphia grew enthusiastic, and had 1,000 birds sent over, or nearly twice as many as had been imported by all other cities in the previous eighteen years. From that importation the whole country has since been invaded. They became a nuisance, and in Pennsylvania the sparrow is one of the birds which is not protected. So great became the invasion that the first bulletin issued by the United States Department of Agriculture, in 1889, was a treatise on "The English Sparrow, Especially in Its Relation to Agriculture." The experts could not find that the sparrow was in any way helpful to agriculture; but they gave the bird a very sorry reputation, as an economic investment.

[Biblio.—Walter B. Barrows, "The English Sparrow in North America," *Bul. No. 1, U. S. Dept. of Agriculture* (Wash., 1889).]

**SPRINGETTSBURY**—A manor which commenced north of Vine Street, and extended from the Delaware to the Schuylkill River, and northward to Cohoquinque Creek, or Pegg's Run, where the lands of Julian Hartsfelder stopped the way. Springettsbury land stretched out to where Ridge Road was afterward opened. It ran up along the line of Hartsfelder's land, which was irregular. It reached in some places as far east as the present Broad or Thirteenth Street. Northwardly it touched Turner's Lane, which was its boundary, and then ran in a southwest direction in line with the lane to the Schuylkill, which it reached at a point between the Spring Garden Water Works at Girard Avenue and the Reading Railroad bridge; thence by the course of the river to Vine Street. This was a very small body of land to be called a "manor," and under the necessities of Penn and his family it rapidly became smaller by sales of lots and tracts of ground within the boundaries, so that the Proprietary, from speaking of it as a "manor," alluded to it in his deeds as a "reputed manor"; and finally the area was so much circumscribed west of Broad Street by the grants of the Vinyard Estate, Bush Hill, and other transfers that it was called Springettsbury "Farm." In 1787, the remnant of this manor was divided by partition between John Penn, Sr., and John Penn, Jr. The Springettsbury House, the manor house of this grand plantation, was situated in the neighborhood of the present Twentieth and Spring Garden Streets, until it was destroyed by fire some time after the Revolution.

**SPRING GARDEN**—One of the districts consolidated in the city, 1854. The name appears on Varle's map of 1796 as a small settlement between Vine Street and Buttonwood Lane and a point on a line with Seventh Street (then unopened), and extending as far west as the Ridge Road. There was a street (now known as Franklin Street) which ran north from Vine Street across Callowhill, and stopped opposite a house halfway between Callowhill Street and Buttonwood Lane. The street now known as Eighth Street (then called Garden Street) ran through the center of the district. The district was incorporated March 22, 1813, as "the Commissioners and Inhabitants of the District of Spring Garden." The original boundaries were Vine Street on the south; the middle of Hickory Lane (afterward Coates Street, now Fairmount Avenue) on the north; Broad Street on the west, and the middle of Sixth Street on the east. On March 21, 1827, the district was enlarged by adding that part of Penn Township beginning at the middle of Sixth Street to a point 210 feet north of the north side of Poplar Lane; thence northwest, parallel to the lane, at a distance of 200 feet from the latter, to the middle of Broad Street; thence parallel with Vine Street to the Schuylkill River. The meaning of this was, that whilst the upper boundary of the district took a course from Sixth Street west by north to Broad Street, the line beyond the latter ran due east and west to the Schuylkill. It extended by the course of that river to Vine Street, and along the latter to Broad, where it met the old district line. By this addition the size of Spring Garden was more than doubled. At the time of consolidation the area of the district was estimated to be 1,100 acres. There are two theories as to the origin of the name. One is, that it is derived from Spring Garden, the name of a country-seat in that neighborhood, which in the year 1723 belonged to, and was for sale by, Dr. Francis Gandovet. A better suggestion is, that it was derived from Spring Garden, an old-established place of resort in London. The visit of Sir Roger de Coverley to Spring Garden is told by Addison in *The Spectator*, May 20, 1712. A large Plan of the District of Spring Garden, Philadelphia, was published by Lloyd P. Smith, in 1847.—See GARDENS, PUBLIC.

**SPRING GARDEN FUEL FUND**—See CITY TRUSTS.

**SPRING GARDEN INSTITUTE**—This was the first organization of its kind formed here during the wide-spread interest in Literary Institutes (*q. v.*) in 1850. The Spring Garden Institute was granted a charter April 12, 1851; and received a grant from the Young Man's Institute, which was formed in 1850 to aid such works. Richard Wistar gave the lot at the northeast corner of Broad and Spring Garden Streets, and the building erected there was dedicated November 12, 1852. It has ever since been a factor in the education of young mechanics or artisans of this city. During the Civil War its usefulness was much curtailed, but in 1878 it was reorganized. Originally it was provided with a library, reading room and lecture hall. At its reorganization, an industrial art school and later an electrical and mechanical school were added.

**SPRING GARDEN WIGWAM AND TAVERN**—Was in Sixth Street, north of Buttonwood (1818), but there were other wigwams in Philadelphia at different times.—See **WIGWAMS**.

**STAGE LINES**—See **COACHING HOUSES**.

**STAMP ACT RECEPTION IN PHILADELPHIA, 1765**—Philadelphia, like other large cities or towns in the Colonies, had been forewarned that the mother country intended to impose more duties (taxes) on the Colonies, and consequently was prepared for the blow, when it fell. In 1764, Benjamin Franklin was sent to London to "join with and assist" Richard Jackson, who was acting as agent for the Province of Pennsylvania, at the time. In March, 1765, Parliament, deaf to all appeal, passed the Act for collecting a duty (by means of a stamp) upon every paper used in judicial proceedings, commercial transactions, pamphlets, newspapers, almanacs and playing cards. The Act was to become operative November 1, 1765. The whole country was aroused to action long before that date.

On Saturday, October 5th, news was received in the city that the ship *Royal Charlotte*, under command of Captain Holland, was coming up the Delaware, and was rounding Gloucester Point, N. J. She was conveying the offensive stamped paper, and convoyed by the man-of-war, the *Sardine*. When the news was received, the State House bell, and those of Christ Church, were muffled and tolled. All the ships in port displayed their colors at half-mast. A meeting was held in the State House Yard that afternoon and addresses were made which declared the action of Parliament unconstitutional, and therefore void. A committee was appointed to visit John Hughes, the stamp master, to demand that he resign his post, to which he had been appointed at the suggestion of his friend, Franklin. The committee found Hughes was ill and in bed, and displayed an inclination to temporize, so they reported to the meeting and asked that action be delayed until meeting assembled again, on Monday, October 7th. This meeting heard read a letter from Hughes in which he wrote that he would take no action "except in conformity with that of the neighboring Colonies." The temper of the meeting had the effect of causing all the stamps and stamped paper to be returned to the ship which had brought them over. This temporary victory was carried further, when a large meeting of influential merchants assembled in the State House Yard, on October 25th, and adopted resolutions to import no merchandise from England and countermanding all orders, until the offensive Stamp Act was repealed.—See **NON-IMPORTATION AGREEMENT**.

The *Pennsylvania Journal*, in its issue for October 31st, was printed with rules turned and page bordered with black, above which was a skull and cross bones. Beneath the heading was the line: "Expiring: In Hopes of a Resurrection to Life Again." A brief notice by the printer, William Bradford, explained that he could not carry the burden of a stamp on his paper, but expressed the hope that his publication would soon be resumed. Parliament finally repealed



the obnoxious Act on March 18, 1766, and rumors of this repeal were current here as early as March 27th, although it seems impossible that definite word could have been brought here in so short a period. However, on May 20th, the brig *Minerva*, Captain Wise, brought an official copy of the repeal. The next day there were bonfires, an abundance of beer, and "an elegant entertainment at the State House." The curtain then fell upon the prologue to the Revolution.

STANDARD TIME—*See* EASTERN STANDARD TIME.

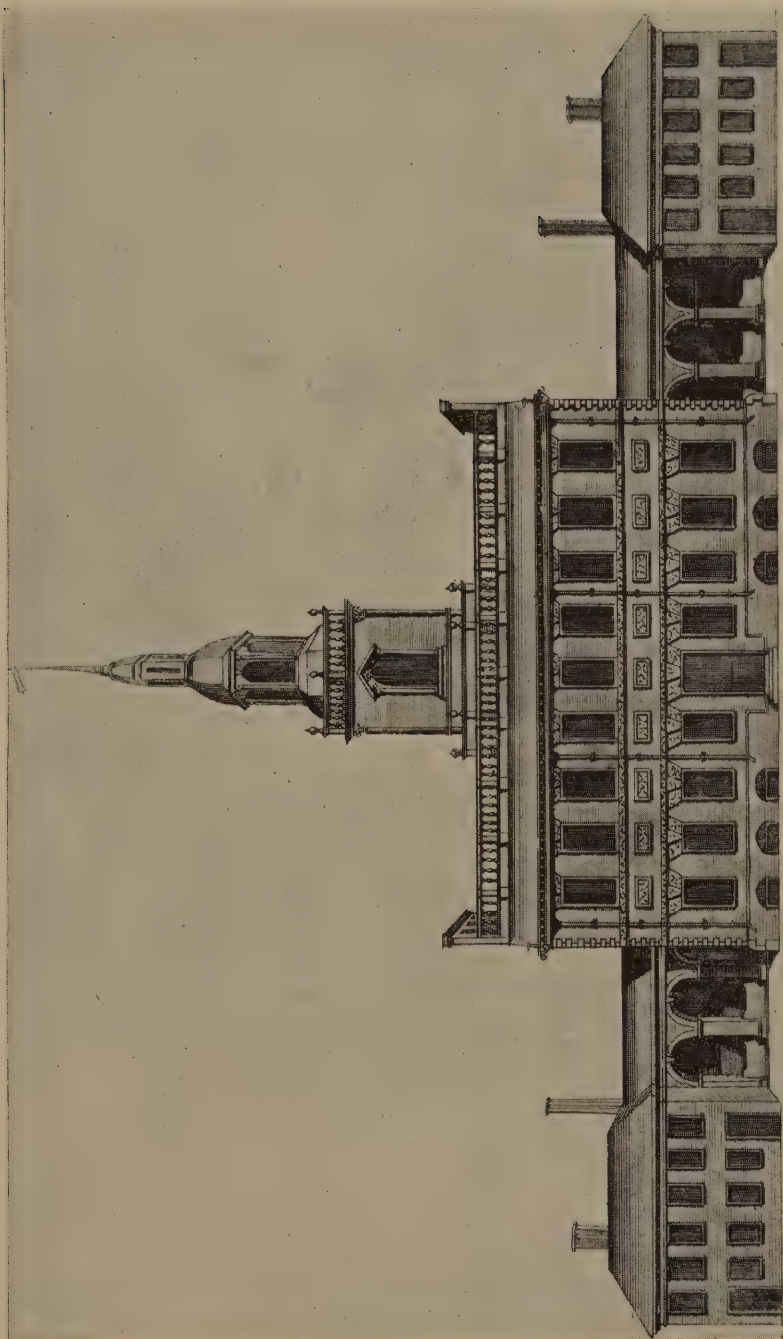
STATE FENCIBLES—Founded in 1813 by Captain Clement C. Biddle. It was in service during the War of 1812, and in 1861 took its part in the three months' service. January 29, 1918, it was incorporated. It is by an Ordinance of Councils a City Guard acting under orders of the Mayor. At the outbreak of the war in 1917, it was recruited to full strength and the battalion offered to Colonel Roosevelt for his proposed expeditionary force. In 1926, the Fencibles was recruited to a regiment, with Thomas S. Lanard, Colonel. In that year it moved into its own armory at Sixteenth and Summer Streets.—*See* ARMORIES.

[Biblio.—Thomas S. Lanard, "One Hundred Years with the State Fencibles" (Phila., 1913); Picture of original uniform in Price's Military Companies (1825).]

STATE ISLAND—*See* ARCADIAN REFUGEES; NEMESINGH; PROVINCE ISLAND.

STATE HOUSE—The building on Chestnut Street, between Fifth and Sixth Streets, which has been known as Independence Hall (*q. v.*) for a century, was the most imposing public structure in the American Colonies at the time of its erection (1732–1735). About fifty years ago a crude drawing of the building, which bore handwriting regarded as the chirography of Andrew Hamilton (*q. v.*), gave to some the impression that the great lawyer was the real designer of the building; but later investigations have corrected this hasty belief. It does seem inescapable to assert that he was the driving power behind the improvement, and actually put his hand into his own pocket to assure the success of his scheme.

One of the earliest acts of Hamilton after he was elected Speaker of the Provincial Assembly, in 1729, was to draft a bill appropriating £2000 toward the erection of a house for the General Assembly, which at the time had no home, but was meeting in private houses. The Assembly appointed Hamilton, Dr. John Kearsley, and Thomas Lawrence a commission to begin the work. Kearsley, who had been active in developing Christ Church, had in mind a location not far from Second and Market Streets, then the business center of the city. Hamilton, who had more experience and greater vision, desired a site further westward. He began buying lots on the block bounded by Chestnut, Walnut, Fifth and Sixth Streets. When he had assembled sufficient property, mainly on Chestnut Street between Fifth and Sixth Streets, he began to look about him for plans. The Assembly adopted Hamilton's site, but the other members of the commission demurred, and it was not until August, 1732, that



*A View of the State-House in Philadelphia.*

THE STATE HOUSE, PHILADELPHIA, 1752  
First Separate Picture of the Building  
From the Gentleman's Magazine

actual work on the construction was commenced. Labor troubles soon followed, but the Assembly ignored the demands, and the work proceeded slowly.

The drawing (which is upon parchment) of the building believed by some persons to have been annotated by Hamilton, was not that actually followed. It also is a curious fact that that drawing presents a plan of a second floor, but provides no means of reaching it. The building as we have it undoubtedly was an adaptation of an elevation of a building published in Gibbs' "Book of Architecture," London, 1728. The arcades and wing buildings are strikingly like those shown in a plate in Gibbs' book, although the latter's design of the central building calls for a three-story structure, and the facade is broken by stone courses in the middle. Work on the State House, and the office buildings adjoining it, was conducted over a long period, and was a progressive development.

Edmund Woolley (1696-1771) and Ebenezer Tomlinson (d. 1767) were the chief carpenters called upon to construct the building, and that may be translated into the statement that by present-day usage they would be regarded as the contractors and builders. However, in 1732, it indicated something more, which was that they were responsible for the design, for it was the carpenter who then was the architect, for the latter did not exist as a separate profession in the Colonies at that time. The opinion of Mr. Horace Wells Sellers, who has been conducting a most minute investigation of the subject for some years, is that Woolley was the draftsman who designed the building, as he has been shown to have been the leading builder. In January, 1736, the General Assembly held a session in the State House for the first time, although the building was not then completed. The two-wing buildings are said to have been finished at the time.

Before this Hamilton displayed his vision in a most practical manner. He had in his mind a Civic Center, or a group of public buildings, where the business of Province, County and City could be conducted. At his own risk, in 1735, he purchased the lots at the corners of Fifth and Chestnut Streets and Sixth and Chestnut Streets. Forty years after his death these lots were improved by a District Court building (old Congress Hall), and the old City Hall. However, he had the forethought to purchase the properties for the purpose. In 1739, a high brick wall was erected around the State House Yard, back of that structure.

Up to this time there was no tower, but there must have been a staircase leading to the second story. The Palladian window, which is a prominent object in the tower, is believed to have been originally set into the south wall of the State House, and removed to its present place when the tower was built (1750-1752). The tower was ordered January 27, 1750, for the purpose of containing a staircase, "with a suitable place thereon to hang a bell."—See LIBERTY BELL. The tower was being erected while the bell was being cast in England, and in 1752, the Assembly decided to have a clock, which "should strike on the bell in the tower." Peter Stretch, a Philadelphian, made the clock and the striking mechanism, and installed the clock on the west wall of the building, high enough



for the face to be seen over the Arcade in Chestnut Street. It was installed in 1753, when the bell was raised into the tower. At that time there was a wooden spire, which may be seen in the first engraved view of the State House, which adorns Scull and Heap's "Map of Philadelphia and Parts Adjacent with a Perspective View of the State House," bearing the date 1750, but this date probably was a later addition, and the view more likely belongs to 1751. The view of the State House was re-engraved for *The Gentleman's Magazine* (London) for September, 1752, and this remains the earliest separate view of the building. The clock remained where it had originally been placed until 1828, when the present tower and steeple were erected and the interior "restored" by William Strickland, whose design of the steeple has made the building the model for many public edifices.

So slowly was work carried on with the original building, that in 1741 the State House was so incomplete that the Assembly ordered that at least the plastering in the Assembly Chamber—the east room, in which later the Continental Congress met—and the necessary glazing for it be finished in time for the next session. The order also suggested that "the whole building should be finished without delay. As a matter of fact the Assembly Chamber was not finished until 1745, although the Judicial Chamber—the west room—was completed in 1743. In 1748, the Governor's Council took possession of the western chamber, on the second floor, later called the Council Chamber. A stairway, which is believed to have led to this floor from the outside, was erected in 1741. In 1781, it was discovered that the steeple was in a dangerous condition from decay, and it was ordered removed. At that time the bell was lowered to the top story of the brick tower. Access to the second floors of the wing buildings was had by means of stairways leading up through the Arcades. This feature was not reproduced when the wing buildings and the arcades were "restored" in 1898. Stairways within the buildings were provided.

When Charles Willson Peale was invited to house his museum in the second floor of the State House, in 1802, he made the first "restoration" of the historic building. The principal restoration, especially of the steeple, was made in 1828. Other restorations were made in 1898, and 1913. In 1854, the second floor was remodelled to accommodate City Councils, which then consisted of two bodies. In 1812-13, the original wing buildings were removed, and replaced by two-storied structures to accommodate the County Courts, and some other departments, which occupied them until the present City Hall was built and ready to accommodate them. There was a "restoration" of the chambers on the first floor of the State House in 1874, but that of more recent dates supplanted it. In 1799, the Pennsylvania Legislature passed an Act, providing for the temporary removal of the seat of government to Lancaster. The last session here ended in the Spring of that year. In 1816, the city purchased the property from the State for seventy thousand dollars, mainly to prevent the historic pile from demolition.—See CITY HALL; OLD CONGRESS HALL; INDEPENDENCE SQUARE;

CONTINENTAL CONGRESS; CONSTITUTIONAL CONVENTION; LAFAYETTE IN PHILADELPHIA; LINCOLN IN PHILADELPHIA; LIBERTY BELL.

[Biblio.—Frank M. Etting, "An Historical Account of the Old State House of Pennsylvania," second ed. (Phila., 1891); Thompson Westcott, "Historic Mansions and Buildings of Phila." (1877).]

STATE IN SCHUYLKILL—See SCHUYLKILL FISHING COMPANY.

STATUES AND MONUMENTS, PUBLIC—REV. RICHARD ALLEN, first Bishop of the African Methodist Episcopal Church. Monument, Fairmount Park. Unveiled November 2, 1876.

MATTHIAS W. BALDWIN—Bronze by Herbert Adams. The gift of the Baldwin Locomotive Works, through the Fairmount Park Art Association. City Hall Plaza.

COMMODORE JOHN BARRY—Bronze, by Samuel Murray. Erected in Independence Square, March 16, 1907. The gift to the city of the Friendly Sons of St. Patrick.

JOHN C. BULLITT—Bronze, by John J. Boyle. South side of City Hall. Erected in 1907.

CATHOLIC T. A. B. FOUNTAIN—Concourse, east of George's Hill, Fairmount Park. Marble group set up and dedicated by the Catholic Total Abstinence Union, in 1875. The central figure is of Moses with the Table of the Laws in his left arm, and four other full-length figures are parts of the group. These are of Bishop Carroll, Father Matthew, Charles Carroll, of Carrollton, and Commodore John Barry.

CIVIL WAR MEMORIAL—To Pennsylvania's distinguished military and naval officers. Monumental gateway at the Forty-first Street entrance to the Fairmount Park Concourse. Erected under bequest of Richard Smith. Designed by James H. Windrim and John T. Windrim. Erected, 1897–1912. The work includes:

#### COLOSSAL STATUES

Major-General Hancock, by J. I. A. Ward.  
Major-General McClellan, by Ed. C. Potter.  
Major-General Meade, by D. C. French.  
Major-General Reynolds, by Charles Grafly.  
Richard Smith, by Herbert Adams.

#### COLOSSAL BUSTS

Admiral Porter, by Charles Grafly; Major-General Hartranft, by A. S. Calder; Admiral Dahlgren, by George S. Bissel; James H. Windrim, by Samuel Murray; Major-General S. W. Crawford, by Bessie O. Potter; Governor Curtin, by Sir Moses Ezekiel; General James A. Beaver, by Katharine M. Cohen; John B. Gest, by Charles Grafly; Eagles and Globes, by J. Massey Rhind.

COLUMBUS—Marble statue, erected on Belmont Avenue, in Fairmount Park, about half a mile from Parkside Avenue, by Italian residents in 1876.

JEANNE D'ARC—Fremiet's bronze equestrian statue of the "Maid of Orleans." Erected at east end of Girard Avenue Bridge, in 1891, by the Fairmount Park Art Association.

CHARLES DICKENS—Dickens (seated) and Little Nell. Bronze group by F. E. Elwell. Clarence Clark Park, 43rd Street and Chester Avenue. This is the first statue of Dickens erected anywhere. It was placed by the Fairmount Park Art Association.

ANTHONY J. DREXEL—Bronze statue, by Sir Moses Ezekiel, Fairmount Park near Horticultural Hall. Erected, 1905. The gift of John H. Harjes, of Paris.

BENJAMIN FRANKLIN—The Youth, pictured as he landed in Philadelphia. Bronze, by Dr. R. Tait McKenzie. In front of the gymnasium building of the University of Pennsylvania, 33rd Street, south of Spruce.

The bronze seated statue by John Boyle on the post-office pavement was presented to the city in 1896 by Justice Strawbridge.

The oldest statue of Franklin in the city is the marble by Lazzarini, occupying a niche over the doorway of the Philadelphia Library. It was presented by William Bingham after Franklin's death.

Marble statue, by John Batten, erected in Odd Fellows' Cemetery, by Franklin Lodge, I. O. O. F., in 1857.

GARFIELD—Fairmount Park, East River Drive. Bronze, portrait bust and symbolic figure by August St. Gaudens. Erected 1896 by subscription through the Fairmount Park Art Association.

STEPHEN GIRARD—Reyburn Plaza. Gift to the city by Girard College Alumni in 1897. Bronze, the work of J. Massey Rhind.

In main building of Girard College is a full-length figure of the founder, cut in marble by Gravelot.

GOETHE—Fairmount Park near Horticultural Hall. Full length. Bronze. Erected 1890 by German citizens of Philadelphia.

GRANT—Fairmount Park, Fountain Green. Bronze. Equestrian. Modelled by Daniel C. French and Edward C. Potter. Erected 1899 by the Fairmount Park Art Association.

HENRY HOWARD HOUSTON—Bronze statue, by J. Massey Rhind, Lincoln Drive, Fairmount Park. Erected in 1902.

ALEXANDER VON HUMBOLDT—Bronze statue, presented by the German Society. Fairmount Park near Lemon Hill. Dedicated, 1871. The first statue erected in the Park.

JOSEPH LEIDY, M. D.—Bronze, by Samuel Murray. Erected in 1907. Logan Circle in front of Academy of Natural Sciences.

LINCOLN—Fairmount Park, River Drive, north of Reservoir Hill, not far from Green Street entrance. Bronze, seated figure. Modelled by Randolph Rogers. Erected and unveiled in 1871.

MCCLELLAN, GENERAL GEORGE B.—The organizer of the Army of the Potomac. Bronze equestrian statue, northwest corner City Hall Plaza. The work of F. Edwin Elwell. Unveiled in 1896.



**McKINLEY**—There are two statues of the third martyred President of the United States. The first a portrait bust in bronze, by E. Pausch, the gift of the employees of the Philadelphia Post-Office, was set up in the Post-Office Building in January, 1902.

A more important work, a bronze, begun by Albert Lopez and completed by Isidore Konti, was erected on the south side of City Hall. Dedicated June 6, 1908.

**ROBERT MORRIS**—Bronze statue by Paul Bartlett. Erected on the steps of the old Custom House, Chestnut Street between Fourth and Fifth, November, 1925.

**MORTON McMICHAEL**—Bronze, East Side Drive, near Lemon Hill. Erected in 1882.

**CHIEF JUSTICE JOHN MARSHALL**—Bronze statue, a copy of an original by W. W. Story, and the gift of James M. Beck. Erected on West Terrace of Art Museum, Fairmount Park, 1930.

**MEADE, GENERAL GEORGE G.**—Commander of the Army of the Potomac at Gettysburg. Equestrian bronze, by Alexander M. Calder. Lansdowne Drive, West Fairmount Park. Erected in 1887 by the Fairmount Park Art Association.

**PETER MUHLENBERG**—Whose exclamation at the outbreak of the Revolution, "There is a time to preach and a time to fight," has become historic. Bronze, by J. Otto Schweizer. South side of City Hall. Presented by the Pennsylvania German Society in 1910.

**PASTORIUS MONUMENT**—In Vernon Park, Germantown. Bronze, by Albert Jaegers. Erected partly from funds collected by the German-American Alliance (since disbanded) and an appropriation from Congress. Cornerstone laid October 6, 1908, the 225th anniversary of the founding of Germantown, by Francis Daniel Pastorius. The monument was to have been unveiled in May, 1917, but the country having entered the World War by that time it was postponed. An effort was made during 1919 to have this accomplished, but the character of the event to be commemorated aroused some opposition, and the Secretary of War, in April, 1919, suggested the date of unveiling be again postponed. The unveiling finally was achieved the following year.

**WILLIAM PEPPER, M. D.**—Provost of the University of Pennsylvania during its period of expansion. Bronze, seated figure. In the gardens beside the Archaeological Museum, 34th and Spruce Streets. Erected by his friends and associates in the University, in 1894.

**WILLIAM PENN**—In grounds of Pennsylvania Hospital, Pine Street between Eighth and Ninth. Lead. Brought from England, where it had been made by Bacon for Lord le Despensor. Presented to the hospital by John Penn. Erected, 1804.

Surmounting the tower of City Hall. Bronze. Modelled by A. M. Calder. Raised to place, 1894. Height of statue, 37 feet.

Marble statue, by Sir Moses Ezekiel, the gift of Hon. John Welsh. Erected on "Mom Rinker's Rock," on the Wissahickon, 1872.

PILGRIM, THE—Bronze, by Augustus St. Gaudens. South side of City Hall. Presented by the New England Society of Philadelphia in 1905. This work is a later and improved study of the sculptor's statue erected in Springfield, Mass., where it is known as the representation of Deacon Samuel Chapin, and also as "The Puritan." There are several differences between the works. In the Philadelphia statue the Bible is reversed so its name may be seen.

RELIGIOUS LIBERTY—Marble group by Sir Moses Ezekiel. Erected in 1875 at eastfront of Horticultural Hall, Fairmount Park, by the B'nai B'rith, a Jewish Society.

REYNOLDS, GENERAL JOHN F.—One of the first commanders to fall at Gettysburg. Bronze equestrian statue by Rogers, northfront, City Hall.

SCHILLER—Fairmount Park near Horticultural Hall. Bronze, full length. Erected in 1896 by the Constatter Volksfest Verein.

SCHUBERT—Fairmount Park near Horticultural Hall. Bronze, portrait bust. Placed in 1891 by the United Singers of Philadelphia, who had won it as a prize at the Sixteenth National Saengerfest in Newark.

SHAKESPEARE—Bronze monument, by A. Stirling Calder, Logan Circle, opposite entrance to Free Library. Dedicated, 1929.

TEDYUSCUNG—Bronze, by J. Massey Rhind. The gift of Charles W. Henry. Placed on Indian Rock, Wissahickon, in 1901, replacing a wooden statue erected there in 1856.

JOHN WANAMAKER—Bronze statue, by J. Massey Rhind. Erected through popular subscriptions. East side of City Hall. Dedicated, November 29, 1923.

WASHINGTON—Equestrian monument erected by the Society of the Cincinnati. Parkway, in front of Art Museum. Said to be the largest bronze sculpture in the United States. It was modelled by Professor Siemering, of Berlin, and cost more than \$250,000. President McKinley unveiled it in 1897, in its original site, Green Street entrance to the Park. Removed to present position in 1927.

In front of Independence Hall. This bronze is a copy of one cut in marble by J. A. Bailly, which was disintegrating, and placed in position in 1910. The marble statue was removed to City Hall, where it has been set up in the second floor of the tower. This latter work was the gift of public school children in 1868, and the copy of it in bronze was purchased by popular contributions.

GEORGE WHITEFIELD—A bronze, by Dr. R. Tait McKenzie, was placed in the Dormitory Triangle of the University of Pennsylvania in June, 1919.

REV. JOHN WITHERSPOON—Bronze, northeast of Memorial Hall, Fairmount Park.

The Fairmount Park Art Association has been instrumental in placing many pieces of sculpture in Fairmount Park, and in some of the smaller parks of the city. It was entrusted with the bequest of Mrs. Ellen Phillips Samuel, which became operative on the death of her husband, J. Bunford Samuel, in January, 1929. The will provided for a series of ten statues of men, emblematic of the history of America from the earliest times. In 1921, Mr. Samuel, at his own expense,

had the first of these statues made and erected. This was the figure of Thorfinn Karlsefni, a Norseman, who is supposed to have come to America in 1004. The bronze statue is the work of an Icelandic sculptor, Einar Jonsson. Work on the whole improvement was begun in 1932, the design being for an "Avenue of Statues" on the East River Drive, Fairmount Park. Paul Cret, architect, designed the scheme.

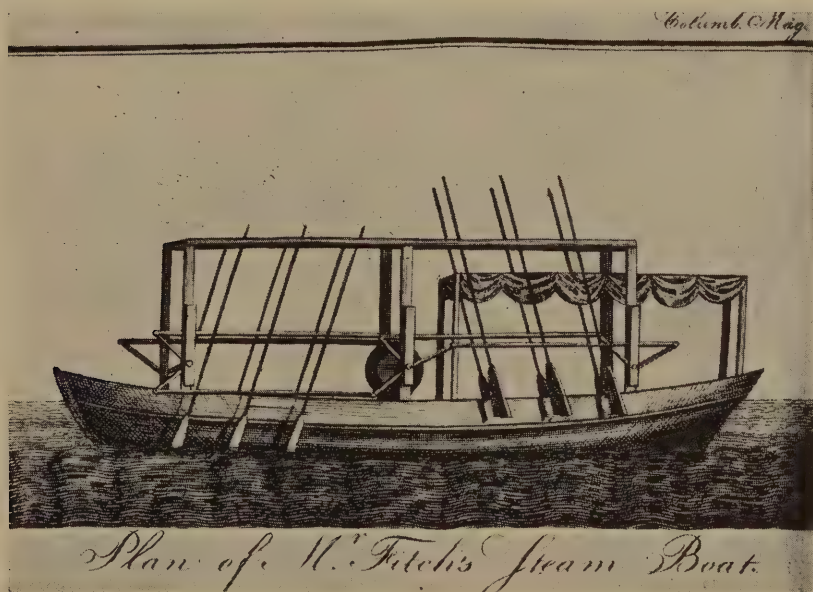
**STEAMBOAT, FIRST, AND JOHN FITCH**—Although William Henry, of Lancaster, Pa., is said to have successfully applied steam to the propulsion of a small boat on the Conestoga River, at Lancaster, in 1763, the credit for the invention of the steamboat is now rather generally credited to John Fitch, and the scenes of Fitch's triumph were on the Schuylkill and Delaware Rivers, at Philadelphia.

According to a letter by Rembrandt Peale, which was published in No. 1 of *The Collections* of the Hist. Soc. of Pa., May, 1851, Fitch's first successful experiment was held on the Schuylkill, at Market Street Bridge, in the Spring of 1785. Peale was only seven years of age at that time, but in his letter written more than sixty years after the event, he gives a circumstantial account of the incident. He wrote that he had heard the experiment was to be made, and he went to the floating bridge at Market Street, and saw below it a shallop with about twenty persons on board. "On the deck," he continued, "was a small furnace, and machinery connected with the complex crank projecting over the stern to give motion to three or four paddles, resembling snow shovels, which hung into the water. When all was ready and the force of the steam was made to act, by means of which I was then ignorant, the paddles began to work, pressing against the water backwards as they rose, and the boat to my great delight moved against the tide." In a few minutes the boat ran aground, but was backed off, and then proceeded slowly to its destination at Gray's Ferry. "It must have been satisfactory to Mr. Fitch," he added, "in this his first public experiment."

Notwithstanding this statement, *The Columbian Magazine*, December, 1786, carried an engraving of an entirely different steamboat, made from a description of the inventor, John Fitch (1743-1798). In the January (1787) issue of the magazine Fitch revised his description, indicating that this vessel was still in an experimental stage. Fitch, who was a most versatile and ingenious man, was also an eccentric one. He was born on his father's farm in Winsor Township, Conn., but always detested farm work. At fifteen, he left and engaged in various occupations. He became a sailor on a coastwise vessel, but bad treatment caused him to leave the sea and he tried to learn the business of clock-making. His masters kept him at other labor, mainly in brass founding and at twenty-one he set up a brass shop and repaired clocks. He was not particularly successful in any of his ventures. When he was twenty-four he married Lucy Roberts, of Simsbury, Conn., and two years later he left his family and went forth again to adventure. He spent seven years in Trenton, N. J., as a brass founder and silver smith. Then the Revolution broke up his business. After a



short enlistment, he took charge of a gun factory at Trenton. Later, he followed the army as a sutler. In 1780, he surveyed lands along the Ohio River, located claims to lands and owned 1,600 acres in Kentucky. In 1782, he was captured by Indians, who turned him over to the British, and he was sent as a prisoner to Canada. When he was exchanged at the close of that year he went to Garrison's, Bucks County, Pa., and there organized a company to exploit lands in the Northwest Territory. This project ended in failure, and he came to Philadelphia in 1785, announcing the publication of his map of the Northwest Territory. This large map (20 $\frac{1}{4}$  in. by 27 $\frac{1}{8}$  in.) was engraved and printed by himself and is a remarkable achievement for a man of his limited experience in engraving. The map was published in 1786.



DESIGN OF FITCH'S FIRST STEAMBOAT, 1786  
From the *Columbian Magazine*

It was now that he began to develop his ideas for a steamboat, and this project occupied his attention for the next dozen years. He made the acquaintance of Henry Voight, a watch and clock maker, who had his shop on Second Street between Race and Vine Streets. He built a forty-five foot boat, and Voight assisted him in the construction of his engine. This experimental vessel was given a trial on the Delaware River in front of the city on August 22, 1787. Nearly all the members of the Constitutional Convention visited the boat and witnessed its historic trial. Washington, however, who was said to have been interested in Rumsey's experiment, was not present. This ship was mainly constructed in accordance with the engraving in *The Columbian Magazine*, although the artist neglected to provide it with a smoke funnel. As a matter

of fact, Fitch's greatest problem appeared to be how to use the paddles. In this design he imitated the use of a canoe paddle and had six paddles to each side of his boat, three on each side taking the water at a time. Prior to the trial, he had obtained from the States of New Jersey, Pennsylvania, New York, and Virginia, exclusive privilege for fourteen years of building and operating steamboats on all their waters. The trial was successful because the vessel moved through the water at the rate of seven miles an hour.

Then followed the claims of priority by James Rumsey. Fitch replied in a pamphlet in 1788, accusing Rumsey of "false datings" of the latter's steamboat. Fitch succeeded in interesting some capital in his enterprise, and in July, 1788, a sixty-foot boat was ready to run on schedule on the Delaware, between Philadelphia and Burlington. This boat had paddle wheels, although in a later experiment Fitch attached a screw to the stern, which was the forerunner of the screw-propeller. The trip to Burlington, a distance of twenty miles, is said to have occupied about two hours. In 1790, another boat was constructed, and this operated on the Delaware between Philadelphia and Burlington for some time. In 1791, Fitch received a patent for his invention.

Fitch wrote his own memoirs in 1792, and Watson (*Annals*) states that there were five manuscript volumes which the inventor gave to the Philadelphia Library. Two of these he said dealt with Fitch's inventions. In 1857, when Westcott (*infra*) wrote his *Life of Fitch*, he only mentions two volumes of manuscript, one of them in the collection of the Historical Society of Penna. Watson states that Fitch bequeathed his manuscript memoirs to the Philadelphia Library, the volumes to remain sealed until thirty years after his death.

Although Rembrandt Peale states he saw the first Fitch steamboat on the Schuylkill River, John Bach McMaster, in his "History of the People of the United States," gives the Rev. John Ewing as his authority for a statement that Fitch tried his first vessel on a small stream that flowed by the town of Dansville, Bucks County. A company was formed in Philadelphia to assist the inventor, and in June, 1790, Fitch's boat began to run regularly from the Arch Street Ferry to Burlington, Bristol, Bordentown and Trenton. The boat returned on the following days. The schedule was continued until the middle of September. The following year Fitch exhibited his steamboat in New York. In 1796, he displayed a propeller screw to his boat in New York, but success never favored him and he retired to Kentucky.

In a letter Fitch wrote to David Rittenhouse, in June, 1792, he predicted for the steamboat: "This, sir, will be the mode of crossing the Atlantic in time, whether I shall bring it to perfection or not." The inventor went to Kentucky to locate his lands, settled at Bardstown, Nelson County. There he finally became ill, and retaining the narcotic pills prescribed by a doctor until he had a dozen, swallowed them all at once and thus ended his troubled life.

[Biblio.—Thompson Westcott, "Life of John Fitch, Inventor of the Steamboat" (Phila., 1857, 1878); J. F. Watson, "Annals of Phila." (Phila., 1884); "Memorial to John Fitch" (Wash., 1915); Carl W. Witman, article on Fitch in "Dist. of Amer. Biog.," Vol. VI (N. Y., 1931).]

**STEINBERG**—A village laid out in 1815, three miles and a half from Philadelphia, on the Frankford Road, near Frankford. Robert Brooke and G. W. Steinhauer were the projectors of this enterprise.

**STENTON**—Near Wayne Junction, Germantown, now in care of the Colonial Dames. This quaint Colonial mansion was erected some time between 1727 and 1734 by James Logan (*q. v.*), Secretary and Deputy-Governor to William Penn. The mansion has a frontage of 55 feet and a depth of 42 feet. The place was occupied by Washington on his way to meet Howe at the Brandywine, and later the British General used the mansion as his headquarters. The mansion was occupied by descendants of Logan until about 1870. Among the last of these residents were the children of Albanus C. Logan. For some years after them the house seemed destined to disappear in the face of improvements all around it, but the Colonial Dames, in the last decade of the nineteenth century, purchased the property and repaired it. It is one of the oldest of the remaining Colonial mansions in Philadelphia.—*See* BURIAL GROUNDS, PRIVATE. "Excepting only Westover, Virginia, Stenton was the finest mansion in the Colonies. It stands today a most interesting exhibit of the best design during the first half of the eighteenth century in the American Colonies. Unlike Westover, it never has been restored and therefore is an original specimen" (Jackson, *infra*).

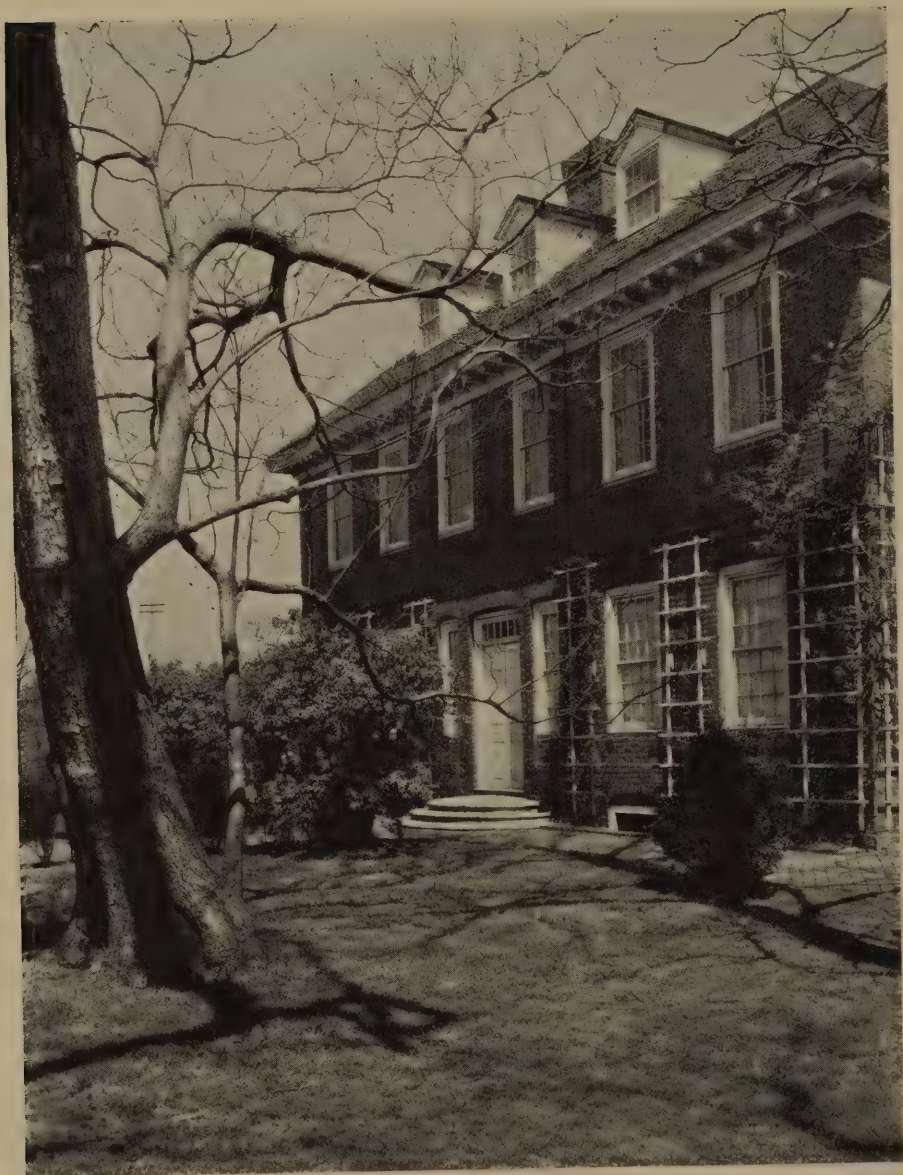
[Biblio.—Thompson Westcott, "Historic Mansions of Phila." (Phila., 1877); Albert Cook Myers (editor), "Hannah Logan's Courtship"; Townsend Ward, "Germantown Road," *Penna. Mag. of Hist. and Biog.*, Vols. V, VI, 1881, 1882; Charles Francis Jenkins, "Guide Book to Historic Germantown" (1902 and later eds.); J. Jackson, "Amer. Colonial Architecture" (Phila., 1924).]

**STOCK EXCHANGE**—The Philadelphia Stock Exchange has been located in the Stock Exchange Building, 1411 to 1419 Walnut Street, since 1912, having removed from the Old Merchants' Exchange Building, at Third and Walnut Streets, in that year. The Exchange has been identified with every great name in finance for almost a century. During the days of the Civil War it really became the financial center of the United States, and the patriotic and unselfish support which the members extended to the administration played a crucial part in the prosecution of the war.

Prior to 1832, the Philadelphia Stock Exchange had no permanent home and the members held their meetings in all sorts of places, especially the coffee houses. Of these the most famous was the Merchants' Coffee House, at the corner of Second and Gold Streets, and this served the purpose of an exchange for a great many years.

The cornerstone of the Merchants' Exchange Building, which was the first real home of the Philadelphia Stock Exchange, was laid on February 22, 1832, on the occasion of the Centennial anniversary of the birth of George Washington, and represented the culmination of eleven years of determined effort to secure a fitting home for Philadelphia's financial interest. In 1834, the building was





(11116)

STENTON, THE HOME OF JAMES LOGAN  
*Photograph by Wallace*

first opened for business. The building was erected by a stock company and including the lot cost \$206,900. The present home of the Stock Exchange cost about \$1,300,000.

For forty-two years the Merchants' Exchange Building remained the home of the Stock Exchange, and in 1876 it moved to a building in the rear of the Girard Bank, on Third Street below Chestnut. On the completion of the Drexel Building, ten years later, it took quarters in it October 27, 1888, and back to its old headquarters in the Merchants' Exchange Building in 1902, and then to its present home in the Stock Exchange Building.

The first president of the Exchange was Matthew McConnell. Then came Captain James Glentworth, Israel Wheelen, John Donaldson, James Musgrave, William Walmsley, William F. W. Emlen, George Camblos, Henry Owen, Abraham Barker, and many others identified with the financial interests of the city.

**STOCKYARD**—The present model stockyard and abattoir at Thirty-sixth Street and Gray's Ferry Avenue is one of the largest in the East. It was opened with ceremony by Mayor Harry A. Mackey, on June 29, 1931. The plant is reported to have cost five million dollars. It supplanted the stockyards and abattoir at Thirtieth and Race Streets, which were opened in 1876 and removed in 1927-28 to accommodate the improvements along the Schuylkill River, including the new Pennsylvania Railroad Station at Thirtieth and Arch Streets.—*See* **ABATTOIR**. Operations in the new plant commenced early in June, 1931. It contains many novel features, including the housing of livestock indoors and upon three floors.

**"STORM KING, THE"**—Nickname applied to Professor James Pollard Espy (1785-1860) (*q. v.*), noted meteorologist, and author of "The Philosophy of Storms" (1841), which was the basis of all subsequent weather service in the United States.

**STRAWBERRY MANSION**—East Park, near Dauphin Street entrance. This old house, which crowns a height overlooking the Schuylkill, once was the residence of Judge Joseph Hemphill, who died in 1842. Judge Hemphill was the first presiding judge of the District Court, established in 1811. He was for a time identified with the pottery interest, being a pioneer in the manufacture of fine porcelain in this country.—*See* **CHINA AND PORCELAIN MANUFACTURE**. The original building was erected by Judge William Lewis, in 1789. The Judge died in 1819. After the property was acquired for park purposes by the Fairmount Park Commission, in 1869, the mansion was converted into a restaurant and for many years was a popular place of resort. In 1931, the mansion, like several other old mansions in the park, was changed from its familiar character into what was decided was its original appearance.

**STREET RAILWAYS**—*See* **TRANSIT**; **RAPID TRANSIT COMPANY**.

**STREETS**—Unlike other of the old cities in the Colonies, Philadelphia had streets to begin with. It was laid out, and only a few of the modern highways in it can be traced to Indian trails. Naturally very many years passed after its settlement before it had any paved thoroughfares, and still more before there was anything like an organized plan to cleanse them regularly. The sidewalks in front of the houses were the first to receive attention, being laid with red brick. After Franklin began to publish his *Gazette*, he started to arouse interest in the neglected condition of the streets.—See **PAVING OF CITY STREETS**. After this improvement Franklin hired a man to sweep the pavement twice a week, he also caused a lighting system for the streets at night to be introduced. Lanterns had been hung up before this, but Franklin devised an improved lamp which used four flat panes of glass instead of a globe. A funnel at the top drew off the smoke, and there was a device for admitting air beneath. The new lamp did not become clouded and opaque after a few hours as did the old type, which had been imported from London.

Street names at first were quite simple. The principal streets, running north and south, were numbered, and the cross town streets were, at the order of William Penn, named for various species of trees. But as the city became built-up, small alleys, courts, and small streets were cut into the lots and these usually carried the names of the owners of the property. Later owners substituted their own names for those formerly used, and these and later changes of name are a study of themselves. In 1857, many of the streets were changed to agree with the names usually applied to them. Thus High Street became Market Street; Mulberry Street, Arch Street; Sassafras Street, Race Street. In 1894, an ordinance gave uniformity to a large number of small streets of various names, which in many instances were not continuous, but were situated between the same main streets. As an example, Ludlow Street as now found formerly bore these names: Ludlow Alley, Black Horse Alley, Trotter's Alley, Elbow Lane, Merchant Street, Minor Street, and nine others, although the original Ludlow Street was in West Philadelphia. It, too, once had another name. When Hamiltonville was laid out, it was known as Oak Street.

Market Street bore other names. At first High Street between the Delaware and Schuylkill Rivers. West of the Schuylkill it was known first as West Chester Road, and after 1800 as Washington Street.—See **BROAD STREET**; **RIDGE ROAD**; **ELECTRICITY**, **DEVELOPMENT OF**.

[Biblio.—"Public Ledger Almanac" (1878), for changes in the names of streets and alleys; Townsend Ward, "Old Second Street," in *The Age* (1869), revised and enlarged, in *Penna. Mag. of Hist. and Biog.* (1880); "Germantown Road," *Penna. Mag. of Hist. and Biog.* (1881-82); J. Jackson, "Market Street" (1918); "Annals of Arch Street," *Public Ledger*, Nov., 1913-Feb. 14, 1914; Caspar Souder, Jr., "History of Chestnut Street," *Sunday Dispatch* (1860); "Chestnut Street, Philadelphia," by an ex-Reporter (1904); Rufus C. Hartranft, "Official Street Directory of Phila." (1898), gives old names as well as new ones of the city's streets.]

**STRICKLAND, WILLIAM**—(1787-1854), architect, engineer, aquatint engraver, was the son of John Strickland, a house carpenter, and was born in



Philadelphia. About 1801, he was placed as an apprentice in the office of B. H. Latrobe, the architect and engineer of Philadelphia's first water works. His earliest ambition was to become a great painter, and having been taken by his father to New York, when the elder Strickland went there in 1807 to remodel the Park Theatre, the young man assisted his friend, Hugh Reinagle, to paint scenery for that playhouse. Upon his return to his native city, Strickland announced himself as a landscape painter, but applied himself to architecture and engineering, having been trained in Latrobe's office.



WILLIAM STRICKLAND

*From the Portrait by John Neagle*

His first building was Masonic Hall, in Chestnut Street above Seventh. This was erected in 1810. For the following ten years he engraved plates in aquatint, some of them for the *Port-Folio* and *The Analectic*, and was the most successful engraver in this style then in this country. He also engraved fourteen plates to illustrate Captain David Porter's "Journal of a Cruise Made to the Pacific Ocean" (1815); and some of the pictures of sea-fights, painted by Thomas Birch.

Among the public buildings in Philadelphia designed by Strickland were the Bank of the United States, the Custom House in Second Street, St. Stephens'

Episcopal Church, United States Naval Asylum, Merchants' Exchange, Dock and Walnut Streets, the Arch Street Theatre, and Musical Fund Hall. He also designed the present steeple on Independence Hall.

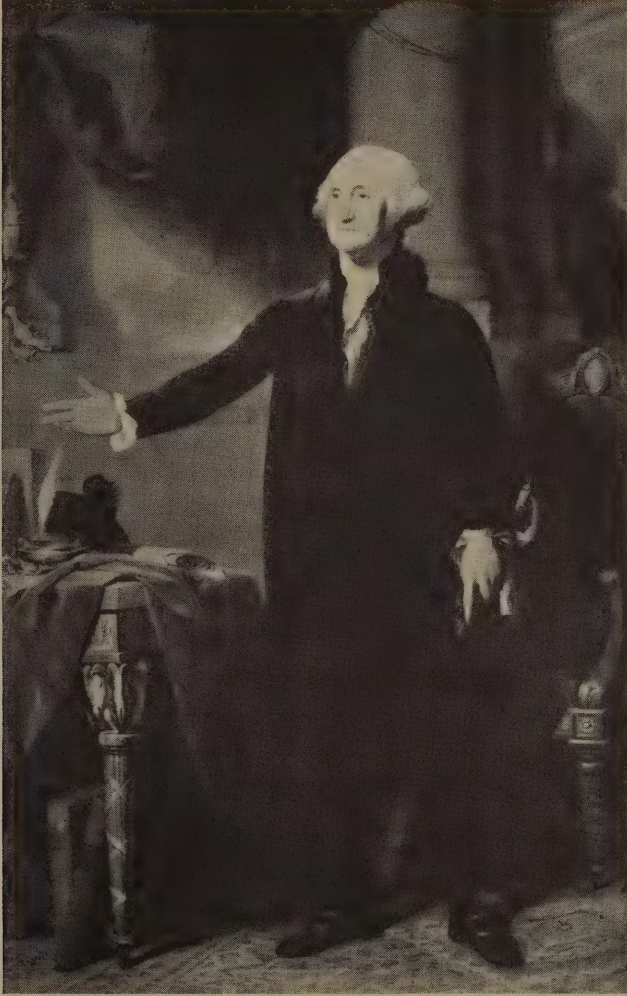
In 1825, he was sent to England, Ireland and Scotland by the Pennsylvania Society for the Promotion of Internal Improvements, to study and report upon the great public projects in those countries which were under construction. His nine months abroad yielded a large volume of reports, illustrated with seventy-two plates. The survey included railways, canals, gas-making and breakwaters, and strongly influenced the development of transportation in this country. In 1829, he began work on the United States Mint, at Juniper and Chestnut Streets, and upon the Delaware Breakwater. After his return from Europe, as the foremost engineer in the United States, he was constantly in demand for his special knowledge, and the latter part of his life was more closely connected with engineering than with architecture. In 1835, he was engineer of the Delaware and Maryland Railroad. In 1837, at the suggestion of John Struthers, marble mason, Strickland designed the sarcophagus in which the remains of Washington are now preserved at Mt. Vernon. He compiled a folio volume on "Public Works of the United States of America," in conjunction with Edward H. Gill and Henry R. Campbell, which was published in London in 1841. His last work was the building of the Capitol at Nashville, Tenn., in 1854. Dying before the structure was completed, the Legislature passed an Act authorizing the construction of a crypt, in the building, in which the architect's remains were subsequently placed. His death occurred April 7, 1854.

[Biblio.—J. Jackson, "Early Phila. Architects and Engineers" (1923).]

**STUART, GILBERT, IN PHILADELPHIA**—This greatest of American portrait painters came to the city in 1794, particularly to paint a portrait of President Washington. He brought with him a letter of introduction from John Jay. For the following nine years he was a resident of this city, or of Germantown. Stuart's uncle, Joseph Anthony, had been a leading jeweller in Philadelphia for years, and perhaps he managed to secure lodgings for him in William Moore Smith's residence, the southeast corner of Fifth and Chestnut Streets. The fact that Stuart was not a householder prevented the City Directories including his name. The house in which he lived and had his studio was a new one, being one of a row of five large, three-and-a-half story residences erected in 1793, on what formerly had been part of the Norris Garden.

Stuart came to Philadelphia late in November, 1794, and is said to have first met Washington at the Presidential Mansion, on Market Street, during a reception. He confessed to having been awed by the great man's presence, an unusual experience for the painter, who was able to paint eminent sitters with the most democratic unconcern. Several meetings were necessary before Stuart felt sufficient control of himself to paint his sitter. He has left it of record that the first portrait he painted of the First President was so unsatisfactory to him that he suppressed it. Yet this statement does not square with other statements

that the first portrait he made of Washington was painted in the early spring of 1795, and was the commission of Samuel Vaughan, of London, to whom it was sent when finished.



THE LANSDOWNE PORTRAIT OF WASHINGTON

Painted by Gilbert Stuart

*In the Collection of the Pennsylvania Academy of the Fine Arts*

Senator William Bingham desired to present a full length portrait of Washington to the Marquis of Lansdowne and the President agreed to give a sitting to the artist. His letter to Stuart, in which he wrote that he promised Mrs. Bingham to give the sitting, inquired where he should go, to the artist's own home or to the State House. It is believed that the sitting was in the house at



Fifth and Chestnut Streets. This painting was finished in the spring of 1796. It is believed that it was not long after this that Washington gave the painter a commission to paint portraits of himself and Mrs. Washington. These were painted from sittings in Philadelphia, but as the artist expressed a desire to keep his studies and paint replicas for Mount Vernon, the President graciously gave permission. These paintings remained in Stuart's possession until his death, after which they finally were purchased by the Boston Athenaeum, and have since been known as the Athenaeum portraits. It is known that Stuart painted six full length portraits of Washington while the artist resided in Philadelphia. It has been questioned whether the portrait painted for Lord Lansdowne was sent to London, or whether Senator Bingham kept it for himself, and sent one of the replicas to England. If this is correct, the full length of Washington in the Academy of the Fine Arts is the original of the Lansdowne portrait, for that canvas had been owned by Mr. Bingham.

While Stuart made many replicas of his Washington portraits, he found time to paint many other portraits while he resided here. His studio began to attract too many visitors, so he removed to Germantown about 1797. He left Philadelphia for Washington, in 1803, and he never again was a resident of this city. His Germantown home is numbered 5140 Germantown Avenue. In a barn in the rear of the building, Stuart had his studio while residing in Germantown. During the nine years Philadelphia was his home, Gilbert Stuart painted some of his greatest portraits.

SUFFOLK PARK—See HORSE RACING.

SUGAR REFINING—One of the earliest sugar refineries in Philadelphia was that erected by Col. Samuel Miles and Col. Jacob Morgan, on Vine Street, between Second and Third Streets, in 1783. It was occupied for nearly a century. In 1824, Joseph S. Lovering, who had been a grocer at Second and Pine Streets, took over the refinery and thus began what in time was known as the foremost sugar manufactory in the country. Mr. Lovering improved the methods of refining raw sugars and molasses and it is related that some sugar refiners in other parts of the United States took extraordinary means to learn the secret. It is even said that Mr. Lovering had an apartment in the refinery, fitted up with a maze of pipes and valves, which looked very significant, but which were of no use whatever. These were shown to visitors who were suspected of being spies, who departed more convinced than ever that Mr. Lovering's process was a most intricate one. Some years later, Joseph S. Lovering & Co., erected a large refinery in Church Alley below Second Street, and the Vine Street plant passed into the proprietorship of William H. Smith & Brother.

In 1810, there were ten sugar refineries in Philadelphia. In 1842, there were eleven. By 1857, they had grown in size but were reduced in number, and were operated by steam power. There were five large refineries, and two devoted to extracting sugar from molasses. About that time the introduction of steam-

driven machinery caused a revolution in the methods of sugar making and Philadelphia held an envious position for the quantity and quality of its sugar.

Before the Revolution very little sugar was refined here, the Colonies being largely dependent upon British export sugars. What refining was done was of maple sugar, and of molasses from the West Indies. The Purchase of Louisiana had the effect of stimulating the refining of cane sugar, and Philadelphia long maintained the ranking sugar refining center of the country. In 1920, it was second in rank in the world, with a product averaging 5,250,000 pounds a day.

**SULLY, LAWRENCE**—(1769-1803), miniature painter.—See **ART DEVELOPMENT**; **THOMAS SULLY**.

**SULLY, THOMAS**—(1783-1872), portrait painter, was the youngest son of Matthew and Sarah (Chester) Sully, and was born in Horncastle, Lincolnshire, England, where his father was, or had been, a physician. The father, who had a large family, was more devoted to the stage than to the art of Aesculapius, and both he and his wife went upon the stage. Matthew Sully, was said by his son Thomas, to have been a successful Harlequin, but in this statement he may have been misunderstood, because Matthew Sully, Jr., was seen in Ricketts' Circus in Philadelphia as a clown, and also in a pantomime as Harlequin. The elder Sully, who came to this country in 1792 and landed at Charleston, South Carolina, was a member of Rickett's Company here in 1795, and also went on as a clown. His son, young Matthew, was said by Dunlap to have been the best Harlequin seen in America. He also was an accomplished painter.

Thomas Sully was nine years of age when his father brought his family to the United States. Settling in Charleston, the young Sully was placed in an insurance broker's office in that city when he was twelve. His aptitude for art, however, was not long afterward recognized, and his brother-in-law, a French miniature painter named Belzons, undertook to give him lessons, but the violent temper of his preceptor was too much for the boy, so he left in 1799 and went to his elder brother, Lawrence Sully, also a painter, who had his studio in Norfolk, Virginia. There he painted whatever he could find, even painting signboards. In 1804, his brother died and in 1806 he married his widow, Sarah Annis Sully. The young couple then came north, stopping in Philadelphia, but soon proceeding to New York, where Thomas received some lessons in painting from Colonel Trumbull and John Wesley Jarvis. In 1807, he paid a visit to Boston, where he received some instruction from Gilbert Stuart. He was back in Philadelphia in 1809 and the same year went to London, where he studied under Benjamin West, and also in the Royal Academy, where he made many copies for commissions he carried abroad with him. Remaining in England for nine months, he returned in 1810, and in that year settled in Philadelphia, which continued to be his home for the remainder of his long life.

Sully first took up his residence at No. 162 Mulberry (Arch) Street, which was next to the southwest corner of Seventh; in 1811, after his return from

England, he went to No. 4 Sansom Street, and in 1812, leased the rooms of the Philosophical Society which formerly had been occupied by Charles Willson Peale. There he remained for ten years, his gallery being one of the places of interest in the city. In 1830, he moved into the residence, then numbered 11 South Fifth Street, and there he had his home until his death, November 5, 1872.

What Charles Willson Peale had been to the preceding generation, Thomas Sully was to his. He painted portraits of some of the foremost Americans of his time, but he seemed to be particularly happy in his portraits of women. His greatest charm was his gracefulness, and in this particular he probably outshone some other American painters who are usually placed before or above him. For many years he was the ranking portrait painter in Philadelphia, and some of his finest works are still to be seen in this city. He was a delightful conversationalist, charming his sitters who reciprocated by showing a good-natured expression which the painter caught and placed upon his canvases.

He was always helpful to other artists. He instructed Charles Robert Leslie, when, as a boy, he was sent to England to study art. He gave John Sartain his first commission as an engraver when he first came here, and influenced him to become a resident of this city. His daughter, Rosalie, married John Neagle, the portrait painter, and another daughter, Jane, married William Henry Darley, the musician, and was herself an artist. His son, Thomas Wilcox Sully (1811-1847), was a promising portrait painter. Another son was General Alfred Sully.

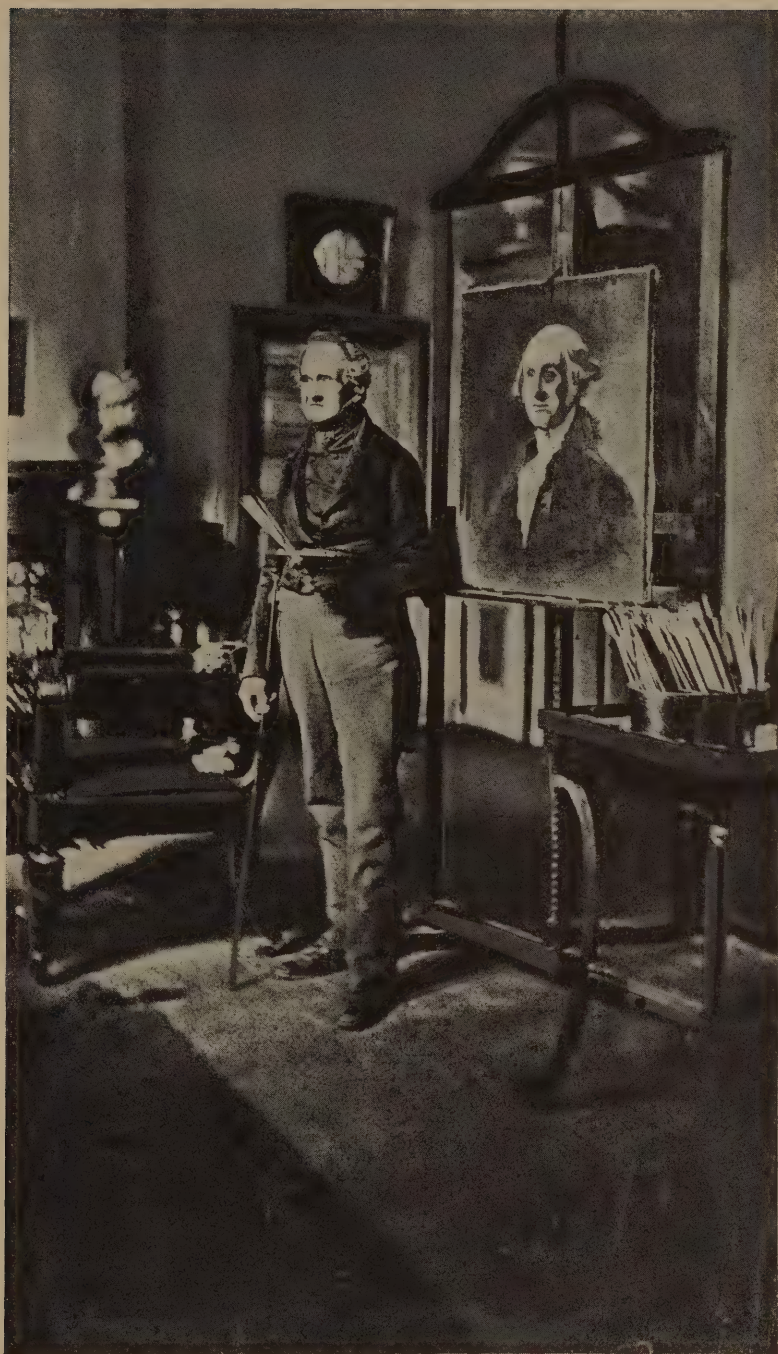
Soon after Queen Victoria succeeded to the throne of Great Britain, the Society of the Sons of St. George desired to possess a portrait of her, and after some negotiations, commissioned Sully to go to England and paint it. The result is the very beautiful and dignified full-length painting which has been exhibited here and in England. Sully took with him to England his daughter, Blanche, and she posed in the coronation robes before even the young queen had used them in that ceremony. The portrait was painted in Buckingham Palace. The original study, or sketch, is now in the Metropolitan Museum of Art in New York, and the completed portrait in the possession of the Sons of St. George. At the Queen's Jubilee, in 1887, the portrait was exhibited in London.

A memorial exhibition of portraits of Thomas Sully was held at the Academy of the Fine Arts in April, 1922.

[*Biblio.*—William Dunlap, "Hist. of the Arts of Design in the U. S." (N. Y., 1834); Henry T. Tuckerman, "Book of the Artists" (N. Y., 1867); Edward Biddle and Mantle Fielding, "Life, and Works of Thomas Sully" (Phila., 1921); Henry Budd, "Thomas Sully," *reminiscences of Penna. Mag. of Hist. and Biog.*, 1918; "Hist. of the Soc. of the Sons of St. George" (Phila., 1923); Catalogue of the Memorial Exhibition of Portraits by Thomas Sully (1922). Sons of St. George history gives the facts regarding the portrait of Queen Victoria, and Mr. Budd's paper gives some facts regarding the law suit which grew out of the exhibition of the painting by the artist.]

**SUNNYCLIFF**—A settlement in the Twenty-first Ward, was so named.





THOMAS SULLY IN HIS STUDIO  
*From a Photograph Taken in 1870*

(1125)

"SURRENDER AT YORKTOWN," PANORAMA OF—This large painting, which was exhibited under the title "Washington at Yorktown," was painted in Paris under the direction of Lieut.-Colonel Luinnard, of the French Army, who directed the painting of the panorama, or diorama of "The Siege of Paris" (*q. v.*). Both of these were produced for display here during the Centennial Exhibition, 1876. "Yorktown" was merely a large painting on a flat surface. It was ninety feet wide and thirty feet high. It was first shown in the old skating rink at the northwest corner of Twenty-third and Chestnut Streets, in 1876. The following year it was removed to the Permanent Exhibition held in the Main Building of the Centennial Exhibition.—See PANORAMAS.

SUSPENSION BRIDGES—See CHAIN BRIDGE; WIRE BRIDGE.

SWEDISH COLONIAL SOCIETY—Formed February 5, 1909: "to collect, preserve, and publish, records, documents, and other material, printed or in manuscript, and to commemorate events relating to the history of the Swedes in America." The organization, which was incorporated in 1928, has made many valuable contributions to the history of the Swedes on the Delaware, or New Sweden. These publications are:

"The Swedish Settlements on the Delaware, 1638-1664," by Amandus Johnson, Ph.D., 2 Vols., 1911.

"The Descendants of Joran Kyn of New Sweden," by Gregory B. Keen, LL.D., 1913.

"Johan Classon Rising, the Last Governor of New Sweden," by Amandus Johnson, Ph.D., 1915.

"The Swedes on the Delaware, 1638-1664," by Amandus Johnson, Ph.D., 1 Vol., 1915.

"Geographica Americae, with an Account of the Delaware Indians," by Peter Lindstrom. Translated from the original ms. by Amandus Johnson, Ph.D., 1926.

"Where Pennsylvania History Began," by Henry D. Paxson. Privately printed, 1926.

"The Instruction for Johan Printz, Governor of New Sweden, the First Constitution or Supreme Law of the States of Pennsylvania and Delaware." Translated from the Swedish by Amandus Johnson, Ph.D., with a special introduction by John Frederick Lewis, 1930.

"The Records of Holy Trinity (Old Swedes) Church, Wilmington, Delaware, 1890." (This was distributed by the Society.)

SWAMPOODLE—A nickname given fifty years ago to a settlement of houses situated between Twentieth Street and Twenty-third or Twenty-fourth, south of the Hart Road, and upon Cumberland and Huntington Streets.

SWEETBRIAR—West Park, north of Girard Avenue. Its builder and owner, Samuel Breck (*q. v.*), was a typical gentleman, and, moreover, a remark-

able man, in a conservative way. The first paragraphs of his "Recollections" (Phila., 1877), are devoted to a brief description of his estate, Sweetbriar, where he was then living. Under date of January 17, 1830, he wrote, "My residence has been, when at home with my family, where it now is, for more than thirty years, being an estate belonging to me, situated on the right bank of the Schuylkill, in the township of Blockley, County of Philadelphia, and two miles from the western part of the city. The mansion on this estate I built in 1797. It is a fine stone house, rough cast, 53 feet long, 38 broad and three stories high, having out-buildings of every kind suitable for elegance and comfort." Breck occupied the mansion until 1838. It was added to Fairmount Park in 1869. The old mansion has been brightened up and restored a few years ago, and is regarded as presenting its original appearance.

**SWIMMING POOLS, PUBLIC**—The first of these was opened at Twelfth and Wharton Streets, June 21, 1884. There are now forty-one pools for the use of public, opened during the summer months. As early as 1823, there was a floating bath in the Delaware, opposite Market Street.—*See* FLOATING BATHS.

**TABOR**—Settlement which arose around the North Penn Railroad Station of that name, 42nd Ward. The station was built soon after the Jewish Hospital was moved to this point, in 1873, and was designed as a convenience, because in those days no street cars went within a mile of the institution. The name is supposed to have been derived from the Mount Tabor of the Bible.

**TACONY**—In the present 41st Ward. Taconing, or Taconick, a small township laid down on Holme's map of 1683-84, situate in the bend between the Delaware River, Wissinoming Creek on the northeast, and Frankford Creek and Little Tacony Creek on the south and west. It lays east of the town of Frankford, and at an early date was incorporated in Oxford Township. The name was derived from Tekene, and means "wood" or "an uninhabited place."

**TALLEYRAND IN PHILADELPHIA**—Charles Maurice de Talleyrand—Perigord, once Bishop of Autun, having been requested to leave England, to which country he had fled from the French Revolution, came to Philadelphia in 1794. For the better part of two years this city was his headquarters, although he made a trip beyond the Alleghanies and spent some of his time in New York. Samuel Breck, who frequently met this extraordinary man in his father's house, on Market Street, has left a brief account of him in a memorandum for the American Philosophical Society. According to Mr. Breck, Talleyrand, who was about forty years of age at the time, took the oath of allegiance to the State of Pennsylvania. Although Lord Lansdowne had given him a warm letter of introduction to Washington, and although Hamilton used his influence, the President refused to see the distinguished Frenchman. His refusal was said to have been put upon political grounds, but it is inferred that Washington did



not care to meet with one who was out of sympathy with Republicanism either in France or the United States, and who, moreover, was not a very reverent person although formerly a Bishop. Then, too, Talleyrand was seen frequently on the streets with one who was regarded as a negress upon his arm. This "woman of color" was said to have been Madame Grand, "an Indian Beauty," whom he would have married had that been allowable for him. She accompanied him back to France and survived him by a few years.

While in Philadelphia, Talleyrand lived at the corner of Drinker's Alley and Second Street. Ritter, in his "History of the Moravian Church," states that "during part of his exile, Talleyrand kept a shop for the sale of buttons in this neighborhood." He also adds, "He was at that time very poor, and also lived for a time in Goddard's Alley, above Vine Street." In this there probably is some mistake, for while in this country the exile appeared to have money for his expenses, and he did considerable travelling. He spent two winters in this city, and in 1796 returned to France, where he quickly rose on the wave that carried Bonaparte to eminence. Under the Consulate he became Minister of Foreign Affairs, and continued in that capacity under the Empire, until Napoleon made him a prince of the Empire under the title of Prince of Benevento. Talleyrand was elected a member of the Philosophical Society, April 15, 1796.

[Biblio.—J. G. Rosengarten, "French Colonists and Exiles in the United States" (Phila., 1907); Samuel Breck, "Recollections" (Phila., 1877); The Chevalier De Pontgibaud, "A French Volunteer of the War of Independence" (Paris, 1898).]

**TAMMANY**—The principal chieftain of the Lenape Indians with whom William Penn treated during his first visit to Pennsylvania. Although Tammany, whose name also is spelled Tamene, Tamine, Tamina and Tamanend, to mention a few of the peculiarities, remains as one of the most romantic figures among the early Aborigines encountered by the original settlers, yet less authentic information about his life is available than there is about Shakespeare's. How old he was when he died, and where he is buried are all questions still awaiting satisfactory answers. He seems to have been living as late as 1697, although there was a family tradition in Bucks County that the aged chieftain died in 1749, and was buried by the side of a spring on Captain Roberts' farm, three and a half miles from Doylestown. It has been proven that Tammany was not living in that year, and more probably had died a half century earlier. However, his reputation has been handed down by Heckewelder, who refers to the Delaware chief as one "who never had his equal." During the Revolutionary War, asserts the same authority, "his enthusiastic admirers dubbed him a saint, and he was established under the name of St. Tammany, the patron saint of America." Heckewelder explains that the name, Tamanend, means in the language of the Delawares, "the affable." He wrote that the name among the Indians was held in the highest veneration. His name was sometimes inserted in the almanacs and his festival celebrated on the first day of May. Tammany led a delegation of the Delaware Indians to a conference in Philadelphia, with

Governor Fletcher and his deputy, William Markham, a cousin of William Penn. This meeting occurred in 1694, and the mission of the Indians was to entreat the Governor and Council to prevent the Five Nations forcing them to fight with the French and Hurons. One of Tammany's strongest characteristics was his love of peace. The Governor promised to protect the peaceful Indians. Tammanen's hieroglyphic signature is found appended to a deed of land to William Penn, dated June 24, 1683.

On May 1, 1772, the Sons of King Tammany met in the tavern of James Byrnes to celebrate the memory of the chieftain and to form what probably was the first Tammany Society. The Tammany Society became known as the Columbian Order after the Revolution and was accustomed to hold a banquet on St. Tammany's Day, usually at the Columbia Wigwam, which had been erected on the east bank of the Schuylkill River near the Upper Ferry. The Society became identified with the Democrats, the adherents of Jefferson, and the supporters of the French Revolution. The original organization, in 1772, is said to have been a Loyalist body, while the Sons of St. Tammany were quite the reverse.

"TAMOC CASPIPINA"—Pen-name of the Rev. Jacob Duche. It was constructed by assembling the first letters from each of the words in his title: "The Assistant Minister of Christ Church and St. Peter's in Philadelphia, in North America."—See DUCHE, JACOB.

TEA SHIP TURNED BACK—In 1773, the East India Company, in London, found it had an immense accumulation of tea in its warehouses, owing to the so-called "Tea Acts" of Parliament, which led the Americans to refuse to import tea, which was heavily taxed. In the year mentioned the company sent out ships filled with tea to several ports in the Colonies, among them Philadelphia. The news of the action reached this city in September, 1773, and on October 16th, a large public meeting of protest was held in the State House yard. On September 27th, the ship *Polly*, Captain Ayres, sailed with a cargo of tea for Philadelphia. In November, a broadside was printed signed, "The Committee on Tarring and Feathering," and addressed to the Delaware River Pilots. It warned the Pilots not to guide the ship up to Philadelphia, and also warned the Captain of the *Polly* to return to England. The penalty for failure to follow this advice was to have been a suit of tar and goose feathers. In addition to this, a "card" was printed, addressed to Messrs. James and Drinker, to whom the cargo was invoiced, demanding whether they intended to carry out their commission. On Christmas Day, word was received that the *Polly* had arrived off Chester and was on its way to Philadelphia. A committee was at once dispatched to reach the commander. They intercepted him at Gloucester Point, N. J., and induced him to accompany them to Philadelphia so he might become acquainted with the general sentiments of the people. On December 27th, an immense public meeting was held in the State House Yard and resolutions passed, declaring the tea should not be landed, and that Captain Ayres "shall neither enter nor report

his vessel at the custom-house." Captain Ayres realized that he had to deal with determined people, so he agreed to leave the port and return with ship and cargo to England. On board the Polly was a bell for the steeple of the Germantown Academy, but it, too, was returned to England, and was not landed here and hung in the belfry until after the Revolution.

**TELEGRAPH, THE, IN PHILADELPHIA**—It is not generally known that what was called Telegraph, or method of communication over distances by means of apparatus, was in use in Philadelphia as early as 1809. In that year, the Pennsylvania Legislature having chartered the Reedy Island Telegraph Company on March 24th, Jonathan Grout, of Massachusetts, was engaged to install his system between this city and Reedy Island, at the head of the Delaware Bay. The principal use for this telegraph was to convey early news of the arrival of vessels, and also to send outgoing vessels, late advices. The first dispatch over this line was received here on November 8, 1809, announcing the arrival in the Delaware of the Ship Fanny, from Lisbon. The line was not long continued owing to the quarrels between Grout and his clients. It is supposed that Grout's system was by means of semaphores.

Great interest was taken in the general character of telegraphs about this time. Dr. John Redman Coxe, who was professor of chemistry in the University of Pennsylvania, published in the "Emporium of Arts and Sciences," for 1812, Vol. 11, p. 99, a description of a machine called a revolving telegraph for conveying figures, letters, words and sentences. In 1816, he suggested the employment of wires and a galvanic current arranged either to decompose water in tubes, or to decompose metallic salts. Dr. Von Soemmering had suggested the former method (decomposing water) in Munich, in 1807, but it is declared that Dr. Coxe was ignorant of the German system at the time. Dr. Coxe sent his plan to Thomson's "Annals of Philosophy," published in London, and his article appears in Vol. VII, p. 162 (Feb., 1816).

Inventors in several parts of the country were busy attempting to devise a magnetic telegraph system, but none were in use in this city until the fourth decade of the nineteenth century. But the more ancient mode of transmitting information by means of semaphores was not entirely discarded. In 1840, William C. Bridges, a broker, whose office was at Third and Dock Streets, is said to have established such a system between Philadelphia and New York for his own use and of other brokers who had joined him in the enterprise. It was not publicly known that such a system was in existence, and it was used only for forwarding the numbers of lotteries and prices of stocks. The system used lights at night, and messages were said to have been sent in code. Where the Philadelphia end of the line was located is not known, but it is known (*Public Ledger*, Jan., 1846) that the signal telegraph was abandoned at the end of 1845 or at the beginning of 1846. The *Ledger* article stated that by its use intelligence was conveyed between the two cities in about ten minutes. The advent of the Morse Telegraph made the system obsolete.



Success of the first Morse Telegraph line between Washington and Baltimore, in 1844, led to the formation of the Magnetic Telegraph Company, in 1845. It was incorporated February 4, 1847, and among its incorporators was William M. Swain, one of the founders and proprietors of the *Public Ledger*. This line, when completed, linked up Washington with New York, and all the intervening cities. The line between Norristown and Philadelphia was tested on January 2, 1846, and on that day the *Public Ledger* received its first telegraphic dispatch, which was the first newspaper in this city to receive news by telegraph. The first office of the Telegraph Company here was in the Merchants' Exchange, Third and Dock Streets. The New York end of the line was not completed until later. On June 3rd, communication between the two cities was in satisfactory working order, and two columns of foreign news from New York were received in this city by the *United States Gazette*.

Telegraph companies began to multiply with rapidity after the success of Morse, but one after another began to be absorbed by the Western Union Telegraph Company, which was itself the product of a combination in 1856. In 1873, the Philadelphia Local Telegraph Company was established and the same year found the American District Telegraph Company formed here. This company had uniformed messengers, and their use as commissionaires was a novelty, for they could be hired at so much per hour to do almost anything of which a small boy was capable, from delivering a box of flowers to minding a baby.

The Postal Telegraph Company opened an office in Philadelphia in 1884.—*See FIRE ALARMS.*

[Biblio.—Scharf and Westcott, "History of Philadelphia" (1884), Vol. 111, pp. 2128-2134.]

**TELEPHONE IN PHILADELPHIA, THE**—This city may lay claim to having been the scene of the first public demonstration of the telephone. In 1876, in the Main Building of the Centennial Exhibition, Alexander Graham Bell's telephone was one of the marvels of the Exposition. On June 25, of that year, the instrument was operated for the test of the judges, and it was said that the inventor demonstrated the apparatus to President Grant and the Emperor of Brazil at the Exposition. President Grant only appeared at the opening of the great show, on May 10th, when the telephone was not on view, but it may be true that it was demonstrated to the Emperor of Brazil, who was a visitor to the Exposition on that day, and later.

On April 2, 1877, Elisha P. Gray gave a demonstration of his telephone at the office of the Western Union Telegraph Co., then at Tenth and Chestnut Streets. On this occasion music played in Philadelphia was heard by an audience assembled in Steinway Hall, New York. A similar test was given at the Academy of Music, on April 13th, the same year. In 1878, the Bell Telephone Company of Philadelphia was organized, but the first phones placed in active use were installed in 1877 in the drug stores of Henry C. Blair, Eighth and Walnut Streets and Eighteenth and Chestnut Streets, and by Gumpert Brothers, between their store, Chestnut Street near Broad, and their cigar factory, Twenty-third and

Sansom Streets. These were private lines. The company's first exchange was at 400 Chestnut Street, in the old Philadelphia Bank Building, being later transferred to the Wood Building, which was erected on the site. Within five years there were four telephone companies doing business in Philadelphia:

Bell Telephone Co., 400 Chestnut Street; Baxter Overland Telephone Co., 1001 Chestnut Street; Clay Commercial Telephone Co., 1017 Chestnut Street; Delaware and Atlantic Telephone Co., 400 Chestnut Street.

At present there are two companies in the telephone business here:

Bell Telephone Company of Pennsylvania and the Keystone Telephone Company.

The Bell Telephone Company of Philadelphia became the Bell Telephone Company of Pennsylvania in 1907. The Keystone Telegraph Company of Philadelphia was incorporated in 1902, and was the first company to place its wires underground. It owns many miles of underground conduits in Philadelphia.

In 1919, the Bell Telephone Company announced it would install automatic phones throughout Philadelphia, and two years later began the installation which is now nearly completed. On January 29, 1927, the first trans-Atlantic telephone communication between Philadelphia and England was opened by the Bell Company, when President L. H. Kinnard received a message from Penn, England. After he had declared the communication open, Dr. Josiah H. Penniman, Provost of the University of Pennsylvania, held a conversation with Lord Dawson, physician to King George, who also spoke from Penn, England. The trans-Atlantic rate for telephonic communication then was seventy-five dollars for the first three minutes, and twenty-five dollars for each additional minute.

[Biblio.—George B. Prescott, "Bell's Electric Speaking Telephone" (N. Y., 1884), for early history; *Public Ledger*, April 3, 1877, for account of Gray's demonstration.]

**TELEVISION**—Herbert Eugene Ives, of Philadelphia, a son of Frederick Eugene Ives, has been a prominent experimenter in the advancement of Television, and has made several notable contributions to the new field of transmitting motion pictures over long distances. A note from Mr. George E. Nitzsche, Recorder of the University of Pennsylvania, conveys this information: "I have in my office the photoelectric cell which was one of three photoelectric cells used on April 7, 1927, in transmitting the image of President Hoover from Washington to New York on the occasion of the first demonstration of Television over the communicating channels of the American Telephone and Telegraph Company. The research and development work leading up to this demonstration was under the direction of a Philadelphian, Mr. Herbert E. Ives, who was graduated from the University in 1905, and to whom we gave an honorary degree of science in 1929. Dr. Ives gave me this cell for my University of Pennsylvania historic collection."

Mr. Ives' demonstration was the first in the United States, although the idea had been demonstrated in 1926 by John Logie Baird, a Scottish scientist,

who gave the first practical demonstration in that year before members of the Royal Institute, London.—See MOTION PICTURES.

**TEMPLE UNIVERSITY**—The story of the creation and development of Temple University is one of the romances of education. Its beginning was a very humble one but its rise was little less than phenomenal. In 1884, an earnest young man, desirous of entering the ministry, but unqualified in not having the necessary education, suggested that a course of study for ambitious young men might be offered at night. He spoke to Dr. Russell H. Conwell, then the pastor of Grace Baptist Church, Berks Street above Eleventh. Dr. Conwell endorsed the plan, and a small group of students came together, with the pastor acting as teacher.

The educational movement, which had its rise in such an unpretentious way, has gradually grown to commanding proportions. Two years after its inception the increase in the number of students necessitated a removal to a separate building. At the time when the institution secured the College charter—1888—the number of students was 590. Power to confer degrees was granted in 1891, and the Day Department opened in the fall of the same year. On December 12, 1907, the charter was amended, changing the name from the Temple College to Temple University.

The Theological School was opened in the fall of 1893; the Law School in the early spring of 1895; the Medical School in September of 1901. During the year 1907, the Philadelphia Dental College, one of the oldest Dental Colleges in the United States, federated with the Temple University. The University conducts classes morning, afternoon and evening during the academic year and for six weeks of the summer. The beginning of a fine group of modern buildings has been made at Broad Street and Montgomery Avenue. All of the departments are not now accommodated there, but in other parts of the city. In recognition of the great work of its founder, a fine large structure at Broad Street and Montgomery Avenue is named Conwell Hall.

**TERRAPIN CLUB**—A dining club which claims to have been founded in the eighteenth century. It was rejuvenated or reestablished about 1900. One or more dinners were given each year at the Manufacturers' Club, members of which were eligible for membership in the Terrapin Club.

**TERRAPIN TOWN**—See PLEASANTVILLE.

**THACKERAY IN PHILADELPHIA**—It was a Philadelphia publishing house—Carey & Hart—the same that brought Dickens to American readers, which was responsible for introducing Thackeray on this side of the Atlantic. In 1838, the firm brought out "The Yellowplush Correspondence," and it was the first collection of Thackeray's to be publishing in either the old or the new worlds. The little book was not a financial success, but it is now one of the greatest rarities of Thackerayna.



William M. Thackeray spent about a month of his life in this city, during three visits, in the course of his lecture tours in the United States in the years 1853 and 1856. He came here first, January 10, 1853, when he stopped at the Old Girard House, at the northeast corner of Ninth and Chestnut Streets, the site of the Gimbel Brothers' Store. He delivered six lectures on English Humorists, in Musical Fund Hall, and made many warm friends in this city, among them, Professor Henry Reed, Morton McMichael, Thomas I. Wharton, and William D. Lewis.

Early in January, 1856, he came again. This time having his rooms at the La Pierre House, then a new hotel, on Broad Street, below Chestnut Street, on the site of the Land Title Building. He lectured then on the Four Georges, in Concert Hall (*q. v.*), on January 2, 4, 5, and 7. When he was about to return to England, Willis P. Hazard, then a young bookseller, offered him \$250 a lecture for a new series at Musical Fund Hall. Four were given in Musical Fund Hall, in April. Only the last lecture, "Charity and Humor," was new here, and the youthful impressario was due to lose a large sum, for Thackeray read to empty benches. The author of "Vanity Fair" felt he was morally bound to do something for his youthful manager, and when he reached New York to sail for home, he sent back to Hazard twenty-five per cent of the money he had been paid.

For many years, until its dispersion in 1914, a Philadelphian had a world-famous collection of Thackerayana. After Major William H. Lambert's death, this great collection was sold at auction in New York. After Thackeray's death, William B. Read wrote a most interesting pamphlet on the novelist, entitled "Haud Immemor." The George W. Childs' collection of manuscripts in the Drexel Institute contains the manuscript of Thackeray's lecture on "George III," and also a pen and ink caricature by the novelist of himself reading his lecture on "George IV."

A Philadelphia book, "Parnasus in Philadelphia," by Nathaniel Chapman Freeman (1854), contains one of the few unkind references to Thackeray published in this country. It accuses the lecturer of "Blackening the memory of the coffined dust," referring to his lectures on the "English Humorists." Thackeray referred to the city as "grave, calm, kind old Philadelphia."

[Biblio.—J. Jackson, "Thackeray in Philadelphia" (1911).]

**THANKSGIVING DAY**—Usually the last Thursday in November is appointed by the President of the United States by proclamation a day of thanksgiving, and the Governor of Pennsylvania issues a similar proclamation to the people in this commonwealth. While thanksgiving days have been frequent in this country from the days of the New England Pilgrims, it was not until 1863 that the same day was nationally observed. This spread of the custom was due to the efforts of a resident of Philadelphia who spent the greater part of her long life here—Mrs. Sarah Josepha Hale (*q. v.*), editor of "Godey's Lady's Book." Mrs. Hale began her campaign for a national Thanksgiving Day while she was still in Boston, and, coming to Philadelphia, in 1841, continued her agitation,

usually in the form of letters to Governors of the various States, and to each President in turn, until finally, in 1863, President Lincoln, encouraged by the Battle of Gettysburg, appointed a national Thanksgiving Day on the last Thursday in November. The custom has never been broken, and the day is a legal holiday in Pennsylvania.

**THEATRES**—While there has been a disposition to trace the theatre in Philadelphia back to the first quarter of the eighteenth century, it may be said with confidence that this is little less than a contortion of terms. The announcement of rope dancing “at the new booth on Society Hill,” in the *American Weekly Mercury*, for May 7, 1724, may be the earliest advertisement of a Fair booth exhibition, but it was not a theatre in the ordinary view of that institution. As there were annual Fairs held in Philadelphia as early as May, 1686, it is reasonable to suppose that similar booths and performances were seen here long before 1724. The letter written by James Logan, then Mayor of Philadelphia, written to Henry Goldney, under date of 9th, 2 mo., 1723, is a little more to the point, and yet it does not refer to a theatre in the strictest sense of the word. Logan complains that the Governor (Sir William Keith), when called upon to discourage a “player who had strolled hither to act as a comedian,” had excused himself, but assured the assembly he would take care good order should be kept. Logan was powerless to prohibit the performances, because the player and his companions had “chosen for their stage a place just without the verge of the city.” This points to Southwark, and it also suggests that Anthony Aston, an English stroller and showman, was the offender. Aston gave a performance he entitled “The Medley,” and when this was published, in 1731, he mentioned that he had performed in many of the Colonies, including East and West Jersey. He does not mention Pennsylvania, nor the years he was in this country. He could not have carried with him much more than the flimsiest kind of a fair booth, and these certainly were not theatres. Therefore, the first theatre in Philadelphia was the altered warehouse of William Plumsted on Water Street, near Lombard (1749).—See **ACTORS AND ACTING**. The first specially constructed theatre was the playhouse erected by David Douglass at the southwest corner of Vernon (Hancock) and Cedar (South) Streets, between Front and Second, in 1759. This house was opened June 15 and closed December 28, in that year, and was afterward demolished. This was called the Society Hill Theatre.—See **SOCIETY HILL**. Among other early playhouses in this city were:

**SOUTHWARK THEATRE**, southwest corner of Apollo, now Leithgow, and South Streets. This was for many years the only theatre in the city. It was built by David Douglass, who opened it November 21, 1766. Here was produced “The Prince of Parthia,” a tragedy by Thomas Godfrey, Jr., on April 24, 1767, being the first native play to receive presentation. During the occupation of Philadelphia by the British, 1777–78, many performances of plays were given by officers of the British Army. An act drop, or curtain, which was used in the house until its destruction by fire, May 9, 1821, is said to have been painted

by Major John Andre. Edwin Forrest as an amateur played at the Southwark. After its destruction, the first story which was built of brick and stone, remained, and upon these walls a distillery was erected by Young, who manufactured "Y. P. M. Whiskey." The building was removed about twenty-five years ago. These early theatres were erected in Southwark because they were not permitted in the city, which then extended only to Cedar, or South Street. The scenery for the Southwark Theatre, and probably that for the Society Hill Theatre, was painted by William Williams, who was one of the early inspirers of Benjamin West. He was the first scene painter in America.



SOUTHWARK THEATRE BUILDING IN 1902

It was then a Distillery. The Part Painted White was All that Remained of the Original Playhouse.

NORTHERN LIBERTIES THEATRE, east side of Front Street, below Noble, opened April 8, 1791, by the Kenna family. The last performance seems to have been May 16, 1792. This theatre probably was the building earlier (1788) known as the Concert Hall, Northern Liberties.

OLYMPIC THEATRE (circus), northeast corner of Ninth and Walnut Streets, opened February 2, 1809. The walls of this building remain standing in what is now the oldest theatre in America.—See WALNUT STREET THEATRE.

APOLLO THEATRE, Apollo (Hancock) Street, below South Street, next to the Southwark Theatre, was opened by Webster, Cross, and partners, June 12, 1811. It was abandoned July 19, of the same year.



WASHINGTON MUSEUM THEATRE, Market Street, south side, east of Second. Opened as a theatre by Archbold, May 22, 1826. This museum had been originally opened in 1813.

PENNSYLVANIA MUSEUM THEATRE, Market Street, south side, above Eighth. Opened by Archbold, June 23, 1826, and abandoned in July of the same year.

WASHINGTON AMPHITHEATRE AND CIRCUS, Old York Road, above Buttonwood Street, opened by Fogg & Stickney, in 1829.

NORTHERN EXCHANGE THEATRE, Third Street, below Green, opened in October, 1834, by Joseph Jefferson, Jr., father of Joseph Jefferson, famed as Rip Van Winkle.

PENNSYLVANIA THEATRE, Fairmount Avenue, north side, west of Second, opened November 7, 1836, by Logan & Wemyss. This building had been used by the First Presbyterian Church of the Northern Liberties as a schoolhouse. It had been erected in 1815.

MELODEON, afterward called Wood's Museum, Chestnut Street, north side, west of Sixth. Opened in the old Bolivar House, next to the Chestnut Street Theatre, was opened in 1852. Col. J. H. Wood opened it as Wood's Museum, in 1854, and in 1857 it was burned.

SANFORD'S OPERA HOUSE, Twelfth Street, west side, below Chestnut, opened August 1, 1853, by Samuel S. Sanford, as a minstrel house. Theatre was burned December 9, of the same year.

CITY MUSEUM THEATRE, Callowhill Street, north side, between Fourth and Fifth, opened by Ashton & Co., September 11, 1854. The building had been originally built for the Second Universalist Church in 1823. It was burned November 25, 1868. On the same site the Concordia Theatre was erected in 1881, but about 1885 the building became a part of the brewery of John F. Betz.

CARTEE'S LYCEUM, at the southeast corner of Marble Alley (Ludlow) and Eleventh Streets, opened December 4th, by H. S. Cartee. This subsequently became the Eleventh Street Opera House for more than half a century, the home of negro minstrelsy in this city.—See MINSTRELS.

OLYMPIC THEATRE (the third of this name), on the south side of Market Street, east of Thirteenth, was opened for variety entertainments, October 21, 1873, and was destroyed by fire, January 24, 1874.—See NATIONAL HALL.

MCDONOUGH'S GAYETIES, Race Street, between Second and Third Streets, opened by John E. McDonough, January 19, 1859. On September 10, 1860, it was opened as McDonough's Olympic Theatre (the second playhouse of this name).

PHILADELPHIA OPERA HOUSE, east side of Seventh Street, below Arch, opened September 18, 1867, by Tunison & Parsons. It was afterwards called the Philadelphia Opera Comique, Adelphi Variety, and by Harry Enochs as Enoch's Varieties. While it was last operated, it became notorious and was raided by

police. The building originally was a church edifice, erected for the Second Presbyterian Church in 1837. The theatre was torn down in 1883.

ARCH STREET OPERA HOUSE, north side of Arch Street, west of Tenth, opened as a minstrel house by Simmons & Slocum, August 20, 1870. Burned March 20, 1872, and reopened August 26, 1872. This playhouse, which still stands, has had many names, among them the Park Theatre, Thatcher & Ryman's Opera House (minstrels), and for the past thirty years as the Trocadero, a burlesque house.

AMERICAN MUSEUM, MENAGERIE AND THEATRE, northwest corner of Ninth and Arch Streets, opened November 23, 1870, by Simpson, Carncross & Dixie. Afterwards, Wood's Museum, and still later as Dumont's, and finally as Emmett Welch's Minstrels.—See MINSTRELS; MUSEUMS; DIME MUSEUMS.

FOX'S NEW AMERICAN THEATRE, north side of Chestnut Street, between Tenth and Eleventh Streets. Opened by Robert Fox, as a variety house, December 17, 1870. It was erected on the site of the first building of the Academy of the Fine Arts. It was twice burned. Sold by the sheriff, and reopened as the Chestnut Street Opera House, September 20, 1880, by George K. Goodwin. For nearly half a century it was the leading playhouse of the city; Sir Henry Irving, Richard Mansfield, Sara Bernhardt, were among the stars appearing there. The property was bequeathed to the University of Pennsylvania, and for many years the performances of the Mask and Wig Club (*q. v.*) were given there. The theatre has been remodelled several times.

HARMONIE HALL (German Theatre), Fairmount Avenue near Seventh Street, opened by the Maennerchor Musical Society in 1870. Burned March 8, 1871.

SANFORD'S OPERA HOUSE (second of this name), Second Street, above Poplar, opened by S. S. Sanford, in 1871. Burned October 17, 1871.

Philadelphia has had a CHINESE THEATRE among its playhouses twice. The first company to appear was the Imperial Chinese Dramatic Company, or, to give it its Chinese name, the Soon Tin Lock, which played an engagement in the Lyceum Theatre, Vine Street, south side, below Eighth, in June, 1889. The company consisted of thirty men and two women, all of them were not actors. Only the ancient plays of the Celestial Kingdom were performed.

A second company played an engagement in this city in August, 1932. This was the Sen Back Chory Company, of Shanghai, which appeared in an improvised theatre at 155 North Ninth Street.

The first theatre erected in the city exclusively for colored people was the Dunbar Theatre, at the southwest corner of Broad and Lombard Streets. It was opened December 29, 1919, with the play "Within the Law," only colored performers were in the cast. It later became a moving picture house. The site had been occupied for many years by the First United Presbyterian Church.—See ARCH STREET THEATRE; CHESTNUT STREET THEATRE; KIRALFY'S ALHAMBRA PALACE; PRUNE STREET THEATRE; WALNUT STREET THEATRE; CIRCUSES; CON-

CERT HALL; ACTORS AND ACTING; ACADEMY OF MUSIC; MINSTRELS; GARDENS, PUBLIC; VAUXHALL.

[Biblio.—Lists of Theatres, Music Halls, Etc., in *Public Ledger Almanac*, 1875; and in Willis P. Hazard's "Annals of Philadelphia" (1884); George O. Seilhamer, "History of the Amer. Theatre," 3 Vols. (Phila., 1888-1891); a description of the first Chinese Company here will be found in the *Public Ledger*, June 24, 1889; for James Logan's letter, "Penna. Archives," 2nd Ser., Vol. VII, p. 70; and for Anthony Aston, Oscar Wegelin, in *The Literary Collector*, June, 1905.]

THIRD PRESBYTERIAN CHURCH—See OLD PINE STREET PRESBYTERIAN CHURCH.



THIRD STREET HALL  
Showing a Railway Car of the Period  
From *The Casket*, September, 1834

THIRD STREET HALL—See RAILROADS AND STATIONS.

THOMSON, CHARLES—(1729-1824), educator, statesman, translator of the Bible, was born in Gortede, County Derry, Ireland, in November, 1729, a son of John Thomson. In 1739, his mother having died, his father decided to emigrate to America and settle in Pennsylvania, and with his family of children, he sailed for this country but died on board the ship when almost within sight



of the promised land. The captain of the vessel embezzled the funds of the orphaned family and sent them ashore at New Castle, on the Delaware. Charles was living with a blacksmith who wanted to indenture him as an apprentice, but the boy eloped, and on the road entered conversation with a lady to whom he told his story. He told her he wanted to be a scholar, not a blacksmith, so she took him to her home and placed him at a school in Chester County. On his leaving Dr. Alison's New London Academy, he became a teacher, and having become acquainted with Franklin, asked the latter about a teaching situation in Philadelphia. In 1750, Franklin got him a tutorship in the then recently organized Academy. He was to teach Latin and Greek, and began his duties in January, 1751. He remained there until 1755, when he left to engage in business, but after two years' experience in the mercantile world, he returned to teaching, being engaged in 1757 to take charge of the Latin School of the Friends' Public School, on Fourth Street, below Chestnut. In 1760, he resigned, and again tried mercantile pursuits, engaging in the importing business, in which he acquired a respectable fortune.

At the conference with the Indian tribes at Easton, in 1757, Charles Thomson acted as secretary. In 1758, he was commissioned to examine into the Indian troubles in the Wyoming Valley. He took a prominent part in opposing the Stamp Act, in 1765. In 1774, he was elected a member of the Pennsylvania Assembly. When the first Continental Congress was assembled in Carpenter's Hall, in September, 1774, Thomson was elected secretary, although he was not a delegate to the Congress. He continued in that office throughout the Revolutionary period, attesting the Declaration of Independence and The Constitution of the United States. After Washington had been elected President of the United States, Thomson was appointed to go to Mount Vernon and notify him of the fact. After the new Government was established, Thomson had virtually been offered the position of Secretary of the Senate, but he wanted larger scope. This was not forthcoming, and his political career closed.

He was elected a member of the American Philosophical Society in 1758; was Secretary of the Society, 1769 to 1770, and one of the councillors, 1781 to 1783. In 1784, he received the degree of LL.D., from the University of Pennsylvania, and in 1822, Princeton conferred a like honor. He retired to his estate at Harriton, where his second wife, Hannah Harrison, was born, after he retired from political life and devoted himself to literary pursuits. In 1808, he published his translation of the Bible, from the Septuagint. It was the first translation of the Bible to be made in America, and the first made directly from Greek to English. Thomson was twice married. First, to Ruth Mather, daughter of John Mather, of Chester; second, Hannah Harrison, daughter of Richard Harrison, who had settled in the "Welsh Tract." He died August 16, 1824, and was buried in the Harriton family cemetery. In 1838, his remains were removed to Laurel Hill Cemetery, Philadelphia.—*See* BIBLE, EARLY EDITIONS OF, IN PHILA.; FRIENDS' SCHOOL.

[Biblio.—Lewis R. Harley, "Life of Charles Thomson" (Phila., 1900).]

## ERRATA

On Page 1140, Article on Chas. Thompson, the words "and the Constitution of the United States" should be omitted.

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[Biblio.—Lewis R. Harley, "Life of Charles Thomson" (Phila., 1900).]



THOMPSON, ARCHBALD, LEGACY—*See* CITY TRUSTS.

THOURON SQUARE—A small triangular piece of land at the intersection of Sixth Street and Germantown Avenue, was dedicated to public use about 1876. It is now called Birney Post Plot. *See* PARKS AND SQUARES under that name.

TIDES, LOCAL—At Philadelphia the Lunar tide rises 5 ft., 7 in., and the Solar tide, 5 ft. Average rise, 5 ft., 6 in.

TIOGA—A district and railway station in the 38th Ward, which takes its name from the street on which the station is situated. It is on the Reading Railway.

TIVOLI GARDEN—*See* COLUMBIA GARDEN.

TODD, LAWRENCE, LEGACY—*See* CITY TRUSTS.

TORIES IN PHILADELPHIA DURING THE REVOLUTION—*See* LOYALISTS.

TORRESDALE—In the present 41st Ward. Formerly it was a village at the extreme northeast corner of the city, on the Delaware River, near the junction of that river and Poquessing Creek, formerly in Lower Dublin Township.

TORTLEBURG—*See* PLEASANTVILLE.

TOWN BULLS—In 1704, the city was still little more than a country town, and domestic live stock was not plentiful. Cattle were still being imported from England, and were scarce and high in price. Consequently, the city fathers purchased and maintained two Town Bulls for breeding purposes. In December of that year the common council ordered John Budd and Henry Babcock to “winter the two town bulls until the first of June next, and that they shall have four pounds a piece for the same, to be paid them out of the Public Stock” (or Treasury).

TRADERS, FREE SOCIETY OF—*See* FREE SOCIETY OF TRADERS.

TRADES LEAGUE OF PHILADELPHIA—*See* CHAMBER OF COMMERCE.

TRANSIT—The first Philadelphians transported themselves by riding horseback, or travelling on the Delaware or Schuylkill Rivers in boats, and as the latter were more in use than horses in the early days of the settlement, the city expanded north and south before it moved towards the west. During the eighteenth century, wagons for goods, and carriages called chairs, were in use

The wealthy, such as Samuel Carpenter and William Allen, had their coaches and four. In the nineteenth century, transit problems were made more easy of solution for all. Cabs came into use, then omnibuses (*q. v.*), and, in 1857, the first street railways were laid, the first line opened being that on Fifth and Sixth Streets, which began operation January 21, 1858. In July of that year, horse-cars were run on Market Street, and within a few years, street-cars drawn by horses had solved for that generation the general problem of easy and cheap transit. With the advent of railways the omnibuses were withdrawn and became only a tradition.

After the City Railroad, which was mainly for freight, and was designed to connect with the Columbia Railroad, in 1833, was laid and in operation, Philadelphians became intensely transit conscious. There was considerable talk, and propositions for transit projects. This was especially the case when there was discussion about continuing the City Railroad down Market Street, from Broad Street. Among the proposals at this time was an elevated railroad for Market Street. Nothing more of this project survives than a picture, showing such a road bounding the market sheds then in the middle of Market Street. The City Railroad was laid in Market Street in 1838. It extended east to Third Street, thence to Dock Street, and along that thoroughfare to Front Street, where the Columbia Railroad had a freight station.

The first earnest attempt at an elevated railroad was begun on Front Street at Arch in 1893. It was designed to connect Frankford with the central part of the city. Meetings of protest were held, and the line was abandoned after some of the steel work had been erected. In 1907, the first subway and elevated line, on Market Street, was opened between Fifteenth Street and the Sixty-ninth Street terminal. The whole road, to South Street Ferry, was put into operation in August, 1908.—See RAPID TRANSIT COMPANY; OMNIBUSES; JITNEYS.

TRANSIT OF VENUS, JUNE 3, 1769—See AMERICAN PHILOSOPHICAL SOCIETY.

TRAUTWINE, JOHN C.—(1810–1883), architect and engineer, was born in Philadelphia. At the age of eighteen he entered the office of William Strickland (*q. v.*), and although he designed a few buildings, his principal work was engineering. One of these was the edifice for the First Moravian Church, at Franklin and Wood Streets, in 1856. He made a competitive design for the Merchants' Exchange, but that of his master, Strickland, was the one adopted, because the latter had ingeniously adapted the building to the peculiar shape of the lot, and had given dignity to the design by adding the so-called Greek lantern on the roof. Mr. Trautwine devoted a great deal of his career to railroad development. In 1844, he went to South America and spent a good deal of time there between that year and 1858 in the southern continent, including a survey and construction of the Panama Railroad. In 1854, while making notes in the Port Richmond Export Coal Wharves, Mr. Trautwine lost his right arm, by

becoming caught between two coal cars. It was about this time that his infatuation for making notes of value to an engineer turned his attention looking toward their presentation by publication. The result was the "Civil Engineers' Pocket Book," upon which he began in earnest in 1860. The first edition was published in 1871, and soon became so essential to a civil engineer that it was jokingly alluded to as the Engineers' Bible. The book was frequently revised and reissued; after Mr. Trautwine's death it was edited by his son, John C. Trautwine, Jr., and at the latter's death, by his grandson, John C. Trautwine, 3rd. More than one hundred and fifty thousand copies have been sold. Mr. Trautwine died in 1883.

[Biblio.—J. Jackson, "Early Philadelphia Architects and Engineers" (Phila., 1923).]

**TREATY, SO-CALLED, AT SHACKAMAXON**—Although William Penn made many purchases of lands from the Delaware Indians, and some of them may be referred to as treaties, the famed Great Treaty at Shackamaxon rests entirely upon legend and tradition. It has been accepted as fact largely through the imaginative painting called Penn's Treaty, by Benjamin West, but there is no historic foundation for the event. At the same time it is generally admitted that in June, 1683, Penn did make two treaties or purchases from the Indians. One of these is said to have been made on June 23rd and the other on June 25th. Also there was a third treaty on July 14th. None of these so-called treaties, if written and signed, has been preserved, nor is the contents of any of them known. Also, there is no record of any treaty having been made at Shackamaxon. For more than a century after that year, a great elm tree stood at Shackamaxon, and was treasured as the mute witness of the great event. It was blown down in a gale during the night of March 5-6, 1810. A committee of the Historical Society of Pennsylvania, in 1836, reported that no treaty had been made, but that a solemn council was held there for the purpose of sealing friendship between the Indians and the Proprietary. The Treaty Ground, now a public park, is at Beach Street and East Columbia Avenue.—See **TREATY ELM**. West's picture was painted in 1775, and was owned by John Penn, and later became possessed by the City of Philadelphia. It hangs in Independence Hall.

[Biblio.—Charles S. Keyser, "Penn's Treaty" (1882); Sydney George Fisher, "The True William Penn" (1899), p. 242; "A Memoir of the Celebrated Treaty Made by William Penn with the Indians in the Year 1682," by Peter S. Du Ponceau, and J. Francis Fisher (1836).]

**TREATY ELM**—The old tree in Kensington (Shackamaxon), under which Penn is supposed to have made his great treaty with the Indians, was blown down on the night of March 5-6, 1810. It was found to have a circumference near the ground of twenty-four feet, and was estimated to have been two hundred and eighty years old. Several slips of the tree were planted. One planted in the yard of the Friends' Twelfth Street Meeting died before it had reached many years, and then another slip was planted. This thrived and lived until within twenty years ago. Another scion of the old elm was planted on the



campus of Haverford College, and this survives to the present day. These descendants of the ancient elm were planted by Joshua L. Baily. In 1827, the Penn Society erected a monument upon the site of the ancient elm. Around this small marble obelisk is now a small park, or recreation center. Treaty Park is at East Columbia Avenue and Beach Street.

**TREES IN PHILADELPHIA**—Before the year 1912, no census of trees in the city had been taken, but in that year, when the trees were placed under the care of the Fairmount Park Commission and a City Forester appointed, a count disclosed they numbered 127,000. In 1932, it was found there were 153,000 trees in Philadelphia, which the City Forester, Samuel N. Baxter, stated was a larger number than any other city having a census. This growth naturally has been in the more suburban sections because long ago those in the central part of the city were removed, until now the business section is as barren of foliage as is London.

**TRINITY PROTESTANT EPISCOPAL CHURCH**—Oxford Road, near Fox Chase. Congregation dates from 1698, and venerable edifice was built between 1709–1714. It is of red and black brick. The Rev. Dr. William Smith, first provost of the University of Pennsylvania, was one of its early rectors. It is the second oldest church building in Philadelphia.

**TROTT, BENJAMIN**—(1770–c. 1820), miniature painter.—See ART DEVELOPMENT.

**TRUST COMPANIES**—Trust companies are a more recent invention than either banks or insurance corporations; indeed, the oldest of the trust companies now existing here is the Pennsylvania Company for Insurances on Lives and Granting Annuities, organized in 1809 and incorporated in 1812, but as a strictly trust company, an idea which became fastened on financial institutions at a later date, its history is more recent. The Girard Trust Company, organized also as a Life Insurance Company originally, was the father of the plan here, and was established in 1836. The Fidelity Insurance, Trust and Safe Deposit Company, which began business in 1866, appears to have been the first to establish the safe deposit box system, a feature which previously had been in a more restricted sense the business of the banks. The Fidelity, having merged with the Philadelphia Trust Company, which was incorporated in 1869, is now the Fidelity-Philadelphia Trust Company. The Philadelphia originally had the Insurance feature, which has been dropped.—See INSURANCE.

**TUESDAY CLUB**—This was one of the early select literary coteries of Philadelphia, whose organization began early in 1801, contemporary with the establishment of *The Port-Folio*, whose editor, Joseph Dennie (q. v.), may be said to have been its founder. As the editor warned his regular staff contributors



THE TREATY ELM, 1801  
Painted by Thomas Birch. Engraved by Samuel Seymour.  
*From the Historical Society of Pennsylvania*

that their articles must be in his hands not later than Wednesdays of each week, an effort was made to place them with him on Tuesdays. At first the contributors called at the book shop of the publisher, Asbury Dickens, at 25 North Second Street, opposite Christ Church, and delivered their manuscripts to Dennie who made that his headquarters. The gathering of the Philadelphia literary lights at times crowded Mr. Dickens' shop so that he could not attend to customers. It probably was after one of these gatherings that the club, which had no formal organization, began to hold social evenings at the homes of Joseph Hopkinson (*q. v.*), and William Meredith. The soirées became famed, and every literary lion that came to Philadelphia was taken in triumph to a meeting of the Tuesday Club. Among the celebrities who is recorded to have enjoyed this literary distinction was the Irish poet, Thomas Moore, who at one of the meetings sang his song, "Mary, I Believe Thee True." Among the members were Joseph Hopkinson; William Meredith; General Thomas Cadwalader; Thomas I. Wharton; William B. Wood, the actor and manager; Samuel Ewing, son of the Provost of the University of Pennsylvania, who wrote under the signature, "Jacques"; Richard Rush; Horace Binney; Richard Peters, and Philip Hamilton, son of Alexander Hamilton. The club lasted until the death of Dennie, in 1812.

[*Biblio.*—E. A. and G. L. Duyckinck, "Cyclopedia of American Literature," Vol. 1, p. 564 (N. Y., 1866); Burton Alva Konkle, "Joseph Hopkinson, Jurist, Scholar, Inspirer of the Arts" (Phila., 1931); Albert H. Smyth, "The Philadelphia Magazines" (Phila., 1892); Ellis Paxson Oberholtzer, "The Literary History of Philadelphia" (1906).]

**TYPOGRAPHICAL SOCIETY**—This organization was one of the first labor unions to be established here, and was the successor of the Franklin Society, of journeymen printers, which had been formed at the suggestion of Benjamin Franklin, about 1788, and held its early meetings in the home of the printer-statesman, in Franklin Court. The Franklin Society disbanded in 1795, but in 1802 the Typographical Society, whose object was identical, was organized, and in 1810, incorporated. There have been other printers' organizations which may be regarded as successors of these early associations. One of these, the Journeymen Printers' Union, made history by going on a strike in 1850 and financing the movement by publishing an edition of "Robinson Crusoe." A History of the Philadelphia Typographical Society was published in *The Printer's Circular* during the years 1867-68.

**UNION BUILDING, OR HALL**—At the northeast corner of Eighth and Chestnut Streets. This ancient structure, which for the last forty years has been a part of Green's Hotel, first came into notice in 1834, when J. N. Maelzel exhibited his chess automaton there. Until Maelzel left the city in 1838, the building was familiarly known as Maelzel's Hall, although the exhibitor only occupied the second floor. The third and fourth floors were rented as armories by the Washington Grays and the Philadelphia Grays. Signor Blitz (*q. v.*) exhibited there for several years. In 1838, the Pennsylvania Literary Institute



established itself there. In 1844, the State Fencibles occupied part of the building as an armory, continuing there for many years. Union Building was for varying periods the headquarters, or home, of many organizations.

**UNION GREEN**—This name was given, for the occasion, to the lawn in front of Bush Hill (*q. v.*) at the time of the great Federal Procession (*q. v.*), July 4, 1788. It was on that day the terminus of the parade, and the scene of much ceremonious merrymaking including a banquet.

**UNION LEAGUE**—Club house, southwest corner of Broad and Sansom Streets. The Union League Club, which gave such memorable support to the Union cause during the Civil War, was founded in the autumn of the year 1862. At the initial meeting of the founders there were present Judge J. I. Clarke Hare, Benjamin Gerhard, Horace Binney, Jr., Morton McMichael, George H. Boker, and Charles Gibbons. Another meeting was held at the residence of Mr. Gerhard, when those present formed themselves into a society to be called "The Union Club." Each member in turn was to entertain the club members and such of their loyal friends as could be accommodated in an ordinary city residence, once a week.

At a meeting held at the house of Dr. J. Forsyth Meigs, on December 27, 1862, the subject of forming a more extensive organization of loyal citizens for the support of the Government in view of the gathering strength of the Rebellion, was introduced. Charles Gibbons, who had prepared a plan for such an organization to be called "The Union League of Philadelphia," presented it, and the gentlemen present adopted it with unanimity. The fundamental articles in Mr. Gibbons' plan were:

1. The condition of membership shall be unqualified loyalty to the Government of the United States, and unwavering support of its efforts for the suppression of the rebellion.

2. The primary object of the association shall be to discountenance and rebuke by moral and social influences, all disloyalty to the Federal Government, and to that end the association will use every proper means in public and private.

The thirty-eight men present all attached their signatures to these articles. Not long afterward the Kuhn mansion, 1118 Chestnut Street, the site of Keith's Theatre, was secured and became the home of the club, which rapidly increased its membership. Mathias W. Baldwin, the locomotive builder, purchased the property and the league then took steps toward the erection of a permanent home. This was quickly accomplished by purchasing property at Broad and Sansom Streets. There the brown stone building which has become a landmark on Broad Street was erected.

The club house was opened in May, 1865, work having been begun on the structure in March, 1864.

During the Civil War the Union League published 155 pamphlets intended to make clear the position of the Union to those who were inclined to side with

its opponents. It continued to issue pamphlets for several years after the war. In 1863 and 1864, more than a million a year were distributed; in 1865, the number was only 56,380; but in 1866, the output was 867,000; in 1867, 31,906; and in 1868, 1,416,906 copies of publications were printed and distributed. During the last two years of the war the League raised and equipped 10,000 troops, the nine regiments being given other designation when they were incorporated in the Federal armies.

The original building was added to at various times and finally in 1909, the property to Fifteenth Street was acquired, and in 1912, the new building, fronting on that thoroughfare, was opened.

[Biblio.—*Evening Bulletin*, May 5, 1865; "Chronicle of the Union League of Philadelphia" (1902).]

UNION LIBRARY—See LIBRARIES.



UNION VOLUNTEER REFRESHMENT SALOON  
Swanson Street and Washington Avenue, 1861

UNION REFRESHMENT SALOON—Barzilai S. Brown, a Southwark grocer, started this enterprise, during the Civil War period, in order to systematize the relief work, which many families in Southwark were doing indiscriminately. A lease of a small boat shop owned by James Crim, on Swanson Street, south of Washington Avenue, was opened on May 21, 1861, as the

Union Volunteer Refreshment Saloon. Buildings were added as funds permitted, and full regiments were furnished with meals and washing facilities, as well as rooms where soldiers could write letters. The letters were stamped free of charge. The Union Saloon fed 900,000 men, and spent \$100,000. It had a hospital attached.—See "COOPER SHOP."

UNION SQUARE—Was the name given to a row of dwellings on George (now Sansom) Street, between Fifteenth and Sixteenth Streets, in 1840.

UNION SQUARE—A triangular piece of ground bounded by Buttonwood Street, Fifth Street and Old York Road, is of small dimensions. It was originally occupied by old buildings, which were bought by owners of property in the neighborhood, and were torn down and the ground dedicated for public use, and accepted by ordinance of Councils of July 11, 1864.

UNIONVILLE—A small village north of Feltonville, on the Second Street Road, in the 42nd Ward, was so-called about the time of the Civil War.

UNITARIANISM IN PHILADELPHIA—While there are those who have discerned in the liberal views of Franklin something of Unitarianism, and while a religious society akin to that dogma was started here in 1790, under the leadership of John Fitch, the inventor of the steamboat (*q. v.*), the first declared Unitarian Society in the United States was not organized in Philadelphia until 1796. In that year, the Rev. Joseph Priestley, a man eminent in science and philosophy as well as in theology, gave a course of lectures in the Lombard Street Universalist Church, which was followed by the organization, June 12, of the same year, of a Unitarian Society. The new society was very unpopular and consequently was inconspicuous. It was some years afterward before it had a church building. At first its services were conducted in the hall of the University, or in the Universalist Church, in Lombard Street. For a time the Society met in a room in Church Alley, and also in a hall once owned by a Carpenter's Society.

In 1813, the Society was incorporated under the name, First Society of Unitarian Christians. In 1824, a new charter was obtained when the society became known as Congregational Unitarians, and William Henry Furness, of Boston, was invited to preach. Before Doctor Furness came to the Society it had no regular minister, but was content with the lay preaching of Ralph Eddomes and James Taylor. At times printed sermons were read by John Vaughan. Even Mr., afterwards Doctor, Furness was not ordained until January, 1825. He was called to the church that year and resigned his pastorate in 1875, on the fiftieth anniversary of his ordination, but continued as pastor emeritus until his death, at the age of ninety-four, in 1896. After the Society was chartered in 1813, it bought a lot at the northeast corner of Tenth and Locust Streets, where it erected a small, octagonal church building. In 1828, the congregation having



increased in number, a new and larger edifice, Doric in architecture, replaced the original structure. The columns used on its portico had been used on the Center Square Water Works, but that building had been removed, and some of the material—Pennsylvania marble—was used in the construction of the new church. This church building was opened for worship on November 5, 1828. In 1885, the congregation erected a new church building at Chestnut and Van Pelt Streets (near Twenty-second Street).

The Unitarian Society of Germantown was chartered July 7, 1866; and the Spring Garden Unitarian Society, May 29, 1881.

In October, 1931, the Joseph Priestley House for the Aged, 224 West Tulpehocken Street, Germantown, was chartered. The property was purchased in December of the same year, and the building dedicated May 4, 1933. It is the first Unitarian Home to be started in America.



FIRST UNITARIAN CHURCH

Tenth and Locust Streets, 1828

*From The Casket*

**UNITED BOWMEN OF PHILADELPHIA**—This small company of archers was founded in 1825, by Titian R. Peale, although it was not organized until 1828. The original members were Franklin Peale, Titian R. Peale, Dr. Robert E. Griffith, Samuel P. Griffith, Jr., Jacob G. Morris, and Thomas Sully. They designed a uniform and at first had their shooting “butts” at Bush Hill. Later, they rented a dairy farm on the estate of Mr. Morris, one of their members, known as Fountain Green, and now a part of the East Park. Here they erected a lodge, and held their tournaments until 1841, when they removed

to Nicetown Lane, near the Germantown railroad. In 1857, they removed again, this time to the place of Dr. William Camac, on the line of the Germantown railroad. Dr. Camac was the last member admitted. After 1859, it ceased to be an active organization, and in 1888 the last survivor, Mr. R. B. Davidson, published a history of the Bowmen, and presented their trophies, costumes and bows, to the Historical Society of Pennsylvania. In 1830, the club published "The Archer's Manual," which had a frontispiece drawn by Mr. Sully.

**UNITED COMPANY OF PHILADELPHIA FOR THE ESTABLISHMENT OF AMERICAN MANUFACTURES**—An organization of this name was formed in 1775, and was the first attempt to give a practical bearing on the Non-Importation Agreement of a decade before. Samuel Wetherill was one of its leaders, and its object was to make the United States more or less independent of foreign manufactures. The company, later known as the Manufacturing Society, took a prominent part in the Federal Procession, on July 4, 1788. In that pageant Peter W. Gallaudet carried a flag bearing the device, showing a bee-hive, with bees issuing from it, standing in the beams of a rising sun. The motto was "In its rays we shall feel new vigor." A float, thirty feet in length and thirteen feet in width, and drawn by ten large bay horses, contained a carding machine, worked by two persons carding cotton; a spinning machine of eighty spindles worked by a woman; a lace loom; a large loom with a fly-shuttle weaving jean; and a machine for printing muslins, also in operation.

**UNITED GAS IMPROVEMENT COMPANY**—Main office, Broad and Arch Streets. Originally incorporated in 1870, as the Union Contract Company. It was reorganized in 1885 as the Union Company, and in 1888 again changed its name to its present style—The United Gas Improvement Company.—See **GAS LEASE**.

**UNIVERSITY OF PENNSYLVANIA**—Thirty-fourth Street and Woodland Avenue, dates its beginning back to 1740, from the circumstance that the Academy, founded after Franklin's pamphlet, "Proposals Relating to the Education of Youth in Pennsylvania," in 1749, negotiated for and succeeded in acquiring early in 1750 the building used as a "Charity School" and a "House of Public Worship," which was begun in 1740 for the use of the Rev. George Whitefield (*q. v.*). In 1753, the new institution was chartered as "The Academy and Charitable School," and in 1755 another charter, a "confirmatory" one, incorporated "The College, Academy and Charitable School." In 1765, the School of Medicine, the first in this country, was founded. With the incorporation of the "University of the State of Pennsylvania," in 1779, the chartered rights and privileges of the College were withdrawn, but, in 1789, they were restored. The College founded the Law School in 1790, the first of its kind in this country. For a time its functions seem to have been suspended, but in 1850 it was reestablished. In 1791, the College and the University of the State

of Pennsylvania were united under the title of the University of Pennsylvania. The institution which had occupied the site of the present post-office on Ninth Street was removed in 1874 to its present quarters at 34th Street and Woodland Avenue, at which time the University Hospital was established.—*See* PRESIDENT'S HOUSE. Other events in the history of the institution may be summarized chronologically:

1875, Towne Scientific School founded; 1877, Department of Music established; 1878, School of Dentistry founded; 1881, Wharton School of Finance and Commerce founded; 1882, Graduate School founded; 1884, Veterinary School founded; 1885, Veterinary Hospital established, Department of Physical Edu.



UNIVERSITY OF PENNSYLVANIA, IN 1829

Ninth Street Below Market

*From Childs' Views of Philadelphia*

cation established; 1889, Department of Archaeology established; 1892, Laboratory of Hygiene established; 1892, Wistar Institute of Anatomy and Biology established, Saturday Courses for Teachers established; 1896, Houston Club organized, Flower Astronomical Observatory opened; 1904, Summer School (College) established; 1906, College Courses for Teachers established; 1910, Henry Phipps Institute transferred to the University; 1912, Division of the College into three departments—the College, the Towne Scientific School, and the Wharton School; 1914, School of Education established; 1916, Medico-Chirurgical College and Hospital merged with University; 1917, Polyclinic Hospital merged with University; 1918, Students' Army Training Corps System in effect.

**UNIVERSITY LIBRARY**—The library is one of the original departments of the University of Pennsylvania, possessing among its treasures works presented to



the Academy of Philadelphia in 1749; others purchased by a committee of which Benjamin Franklin was chairman in 1750; and still others given by the Rev. William Smith, D. D., first provost of the College and Academy of Philadelphia; by Louis XVI, and by other early friends and patrons. The library also contains the Cyrus H. K. Curtis Collection of Franklin imprints, probably the most nearly complete in existence. It also received, at the death of Dr. Horace H. Furness, Jr., the collection of Shakespeareana formed by his father. The University also was given a large library of education formed by Dr. James H. Penniman, who presented it as a memorial to his mother, Maria Hosmer Penniman. This is housed in Bennett Hall.

The General Alumni Society of the University was organized in 1895. It issues a quarterly, *General Magazine and Historical Chronicle*.

[Biblio.—Literature about the University naturally is extensive, but on its early history the following are important: George B. Wood, M. D., "The History of the Univ. of Penna., From Its Origin to the Year 1827" (Phila., 1834-1896); Samuel W. Pennypacker, "The Origin of the University of Penna.," to be found in the author's volume, "Penna. in Amer. Hist." (Phila., 1910); Francis Newton Thorpe, "Benjamin Franklin and the University of Penna." (Washington, 1893); Thomas H. Montgomery, "Hist. of the Univ. of Penna., Down to 1770" (Phila., 1900); Horace Mather Lippincott, "The Univ. of Penna., Franklin's College" (Phila., 1896); Geo. E. Nitzsche, "Brief Hist. Sketch of the Univ. of Penna., the First One Hundred Years of the Zelosophic Lit. Soc." (Phila., 1929); J. L. Chamberlain *et al* (editors), "The Univ. of Penna., Its Hist., with Biographical Sketches," 2 Vols. (Bost., 1901-02).]

**UPPER BURYING GROUND, GERMANTOWN**—Although this cemetery is not so old as the Lower Burying Ground (Hood's), it is of great antiquity. It lies on the east side of the Germantown Avenue, or Main Street, above Washington Street. Its origin came about from the fact that the advent of Dunkards and Lutherans, who settled in the town, had no burial place, which led Paul Wulff, in 1724, to grant half an acre of land to the corporation for a burying ground. The front of this lot was to be enclosed by a stone wall, and all who contributed to this improvement received the right of burying their dead in this graveyard. This wall was begun in May, 1724. The ground was not officially surveyed until April, 1753, when the back part of the plot was enclosed by a post and rail fence. John Frederick Ax was placed in charge of the plot in 1724, and continued until 1756, or two years before his death. Unfortunately no record of burials during his management exist, if, indeed, he ever kept a register. In 1756, he was succeeded by George Schreiber who immediately began to keep a list of burials. He wrote his entries in the German language, and continued until 1780, since which year the entries have been kept in English.

In 1760, the Freeholders and inhabitants of Germantown passed a resolution that no negroes or mullattoes should be buried in the ground. In 1776, a new stone wall replaced the original one, which had fallen into ruins. The ground was popularly known as Ax's Burying Ground, from the first overseer of the cemetery.

[Biblio.—Peter D. Keyser, M. D., "Hist. of the Upper Germantown Burying Ground," *Pa. Mag. of Hist. and Biog.*, October, 1884; "Inscriptions in the Upper Germantown Burying Ground," *ibid*, January, 1885.]

UPPER FERRY—See FERRIES.

VALLEY GREEN—On the Wissahickon near Allen's Lane. When Washington and his army were encamped at Barren Hill in 1777, according to tradition, he and Lafayette stopped at Valley Green for dinner. The house, for some years past, has been preserved by the local chapter of the Colonial Dames. The date of the building seems to be lost in the midsts of the past, but it was erected on the Livezey settlement which dated from 1681. During the forties the place became a popular resort, its proprietor, Abraham Rinker, having had it enlarged and adapted to the entertainment of picnickers, and may be said to have popularized the Wissahickon for Philadelphians.—See "MOM RINKER'S ROCK."

VARE, GEORGE A., MEDAL FUND—See CITY TRUSTS.

VAUXHALL GARDEN—This amusement place occupied the block of ground bounded by Broad, Juniper, Sansom and Walnut Streets, a site now covered by the Fidelity-Philadelphia Trust Company Building and by the Wither- spoon Building. The Garden was opened May 11, 1814, by John Scotti, an Italian perfumer and hairdresser. The lot had been purchased by Colonel John Dunlap, June 15, 1782, from the State of Pennsylvania, evidently as one of the confiscated estates of Tories or Loyalists. At Colonel Dunlap's death, in 1807, the property descended to his son, John Dunlap, Jr., and, in 1813, he leased it to Scotti, who immediately improved it by erecting a beautiful but small music hall, or theatre, at one side, and ornamenting the garden with shrubbery, to set off the many handsome trees that grew there. One of these trees, a great elm, was long a landmark, with its great branches extending nearly across Walnut Street. These trees were relics of the Governor's Woods, of an earlier period.

Scotti designed the Garden as a fashionable center and gave it the name Vauxhall, after the famed amusement park on the Thames, which was then still a favorite resort after a century and a quarter, and it existed for many years after its Philadelphia copy had become a dim memory. A good sized orchestra, which they called a band, under the direction of Professor George Gillingham, was provided, and the first season, among the artists appearing there were McFarland, a favorite Irish vocalist; Mrs. Green, Mr. Hardinge, both members of the Chestnut Street Theatre Company; Mrs. Bastian and Mr. Schuman. The second season began on May 4, 1815, with a Peace Ball, in honor of the signing of the Treaty of Peace with Great Britain, and of Jackson's Victory at New Orleans. Among the vocalists heard that year were Mrs. Thomas Burke, mother of Joseph Jefferson (Rip Van Winkle). That year what was called a Chinese Temple was erected in the Garden.

In 1816, James Fennell, a popular tragedian, gave a reading, and concerts were given only on Thursday evenings. In 1817, among the attractions was John R. Jewitt, who had been held captive for three years by the Nootka Indians, who had massacred all the other members of the crew of the whaler Boston.

Jewitt, in Nootka costume, sang Nootka songs. He had achieved celebrity by writing an account of his strange adventures. Singers and other artists seen there that season included Mrs. Allen, Mrs. Hewson, Mrs. Mills, Ferdinand Durang, Madame Knittel, and Mrs. Bastian. Scotti retired from the management at the close of the season, and the next year, 1818, Thomas Garner, a tenor, gave concerts in the pavilion of the garden, which then seems to have been under the proprietorship of Charles Magnier. Several managers tried to make a success of the resort, among them James Hewitt, who had been orchestra leader in the Park Theatre, New York. He tried to establish vaudeville. In his troupe were



AN EVENING IN VAUXHALL GARDEN, 1819

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*From a Painting by J. Jackson*

John Dwyer, an Irish comedian; Lamb, afterwards one of the managers of the Chestnut Street Theatre; Mr. and Mrs. Charles Durang, dancers; and Mr. and Mrs. Michael Monier, both connected with a Philadelphia Quaker family. Durang and his brother, Ferdinand, claimed to have been the first persons to sing "The Star Spangled Banner" publicly. Hewitt's company played farces and light comedies. Professor N. De Luce gave a series of concerts in September, among his vocalists being Mrs. De Luce, famed for her beauty and her voice; Keene, and Edward Brenau.

Magnier had the Garden again in 1819. On September 9, of that year, a French balloonist, Monsieur Michel, was to have made an ascension and a parachute leap. An enormous crowd encircled the Garden, while a large number



of persons had paid a dollar to enter and watch the operation of inflating the balloon. The crowd grew impatient, many men in it being intoxicated, and an attack upon the Garden followed. The fence was torn down, the balloon ripped open, the stock of wines and liquors looted, and the theatre building set on fire. In fifteen minutes, beautiful Vauxhall was a ruin.

For the following five years the ruins were all that was left to remind Philadelphians of the Garden. In 1824, Palmer Fisher and W. Jones, western managers, took over the place, reconstructed the pavilion, or theatre, renovated the garden, and opened the resort for a season of plays. In the company were Mr. Sill, Mr. Morrison, Louis Mestayer, Mrs. Battersby, a large woman, who appeared as Rollo in "Pizarro," to the astonishment of playgoers; Mrs. William B. Pelby, Miss A. Mestayer and the Fisher family. During this season, Sol Smith played a week but resigned when his salary was paid him in checks for drinks at the bar. F. C. Wemyss, another theatrical manager, appeared as a star as did Frederick Brown, "The Liverpool Roscius." A fireworks display on August 24th, closed the season, which ended it as a place of amusement. In 1825, Joseph Diackery became proprietor. He built a structure called Lafayette Retreat, and planted beautiful flowers in the garden, which he conducted as a restaurant, giving occasional band concerts. After 1825, Vauxhall ceased to be used as a resort.

The property was sold and divided. The Broad Street front was sold to James Dundas, in 1838, and the following year he built a large residence, long known familiarly as the Yellow Mansion, being rough cast and painted a buff color. In 1909, the property was torn down, rows of stores on Broad and Walnut Streets replacing it, with the Forrest Theatre occupying the Broad and Sansom Streets corner. About 1916, the Fidelity Trust Company acquired the property and in 1927-28, the Fidelity-Philadelphia Trust Company erected the present large office building on the site.

**VERAGUA, DUKE OF, VISIT OF**—The Duke and Duchess of Veragua, the Duke's brother, the Marquis of Baroles, and his nephew, the Marquis of Villalobar, with other members of the family, visited Philadelphia, June 22 to 24, 1893. The Duke, as a lineal descendant of Columbus, was in this country to visit the Columbian Exposition in Chicago. While the party was in Philadelphia they were the guests of Mr. George W. Childs. The party also was entertained by Mr. A. J. Cassatt at his country place.

**VERREE'S MILLS**—In the 35th Ward, at Bustleton. Receives its name from mills owned by the Verree family, one member of which, John P. Verree, was a member of Congress and president of the Union League Club.

**VINE STREET**—This was the northern boundary of the City of Philadelphia; above it were the Liberty Lands, part of which became the District of Northern Liberties. Originally the thoroughfare was named Valley Street,

because it lay along a depression, or vale. It is probable that the name Vine was applied to it because of vineyards, which quite early were planted north of the city.

**VOLNEY IN PHILADELPHIA**—Constantin Francois Chasseboeuf, Count De Volney (1757–1820), French philosopher and naturalist, who is best remembered as a free-thinker who was exiled from his native France after his confinement by Robespierre, came to this country in 1795 and remained until 1798. His book, "*Les Ruines, ou Meditations sur les Revolutions des Empires*," had been published in Geneva before he came here and by it he was best known at the time. As Philadelphia was then the capital of the nation, Volney naturally came here first. He was a resident of Philadelphia for part of his visit, and did not make a happy impression, because he was cold and satirical, and was displeased with nearly everything he saw. While he was here Gilbert Stuart painted his portrait. The Philosophical Society elected him to membership in 1797. Samuel Breck, who knew him, said he supported himself here by teaching French to a few pupils who could pay liberally.

[Biblio.—Samuel Breck, "Recollections" (Phila., 1877); Thomas Twining, "Travels in America 100 Years Ago" (N. Y., 1893); J. G. Rosengarten, "French Colonists and Exiles in the U. S." (Phila., 1907).]

**VOLUNTEER FIREMEN**—See FIRE COMPANIES; FIRE DEPARTMENT; FIRE EXTINGUISHING APPARATUS.

**VOLUNTEER TOWN**—On the road from Frankford to Fox Chase, in Oxford Township, began to grow into a settlement after the year 1816, and received its name from the Volunteer Tavern, which was situated there.

**VOTING MACHINES**—Voting machines were introduced in Philadelphia in 1931, when, on September 15th, at the Primary election, the machines were in operation in the first nineteen wards. It was reported that unfamiliarity with the apparatus caused many voters to remain away from the polls, and that those who did venture cast their ballots in a manner to slow up the process. The machines, however, were reported to be generally operating successfully.

**WAGNER FREE INSTITUTE OF SCIENCE**—Although the Wagner Free Institute of Science was organized and chartered in the year 1855, its history extends back to 1847, when Professor William Wagner (1796–1885), a retired merchant, and native of Philadelphia, began to deliver free lectures on science, illustrated with specimens from his own very extensive museum. These lectures were given in Professor Wagner's own residence, which he had erected on Elm Farm, in the vicinity of the present Seventeenth Street and Montgomery Avenue. He had travelled extensively through Europe and parts of Asia and had gathered specimens of minerals, shells and plants. He also had collected a

large scientific library. These lectures, given in his own home, proved so popular that within a few years he could not accommodate all who desired to attend them. In 1852, he was given permission to use part of the hall of the Commissioners of Spring Garden, at the northwest corner of Thirteenth and Spring Garden Streets. In 1854, he received permission from the City Government to occupy the hall, which the consolidation of the city rendered superfluous. It was then that Professor made use of opportunity to give his cherished ambition form. He collected a faculty of distinguished scientific instructors, who gave their services without pay, and applied to the Legislature for a charter for his Free Institute. The charter was granted and on May 21, 1855, the institution was formally opened by Governor Pollock, of Pennsylvania. In 1859, the city desired possession of the building, and the founder set about erecting the present building on property he owned at the southwest corner of Seventeenth Street and Montgomery Avenue. The cornerstone was laid in 1860, and the structure completed in 1864, but was not occupied for lectures until the close of the Civil War. The building was dedicated May 11, 1865, when Professor Wagner turned it, together with an ample endowment, over to a Board of Trustees. A supplemental act to the Institute's charter enabled it to confer collegiate degrees. Professor Wagner had the encouragement and assistance of his wife, who was Miss Louisa Binney, whom he married in 1841, in the establishment of his institute. Professor Wagner, as a youth, had been an apprentice to Stephen Girard, and acted as assistant supercargo on Girard's ship, *Helvetius*, on a two years' voyage. He died January 17, 1885, and was buried in a tomb in the institution he founded.—See **FREE LIBRARY**.

**WAGNER, LOUIS, PRIZE FUND**—See **CITY TRUSTS**.

**WALL PAPER, INTRODUCTION AND MANUFACTURE OF, IN PHILADELPHIA**—Watson, in his "Annals," tells us that in the early days of the city the walls of fine mansions were panelled in wood, and those of the smaller residences were whitewashed. When the change in the use of papers for mural coverings took place he does not explain, but mentions that Plunkett Fleeson made and sold wall papers here as early as 1769. Nancy McClelland, in her magnificent volume, "Historic Wall Papers," states, "The home manufacture of wall papers seems to have begun in America with Plunkett Fleeson, of Philadelphia, in 1739," or thirty years earlier than Watson records. Fleeson, in 1739, advertised as an upholsterer from London and Dublin. His shop at a later date was at Fourth and Chestnut Streets. Simpson, in "Eminent Philadelphians," in a sketch of Fleeson, asserts that he was born in this city in 1712, and that his father emigrated from Ireland very soon after the founding of Philadelphia; all of which is hopelessly confusing. Fleeson died in 1791, very much respected as an active patriot and business man. As president judge of the City Court, he was usually referred to as "Squire Fleeson." The only explanation of the disagreeing statements is that Fleeson's father was the founder of the business here,



and that he came here early in the eighteenth century. It is just possible that the paper hangings Fleeson sold in 1739 were imported, especially as his advertisement in 1769 announces American paper hangings, manufactured in Philadelphia, "not inferior to those generally imported, and as low in price." Consequently, it might be a mistake to date the manufacture of Philadelphia wall papers as early as 1739.

Wall papers, in the early days, even in the first years of the nineteenth century, were produced in a rather primitive manner, and usually in lengths which would appear very short compared with the modern, machine-printed papers.

Other early Philadelphia manufacturers of wall papers were Ryves and Ashmead, 1783 (*See PLAYING CARDS*); Joseph Dickinson, 1784; Thomas Bedwell, 1779; Burrill and Carnes and Samuel Law & Co., 1790.

**WALNUT STREET**—Originally this street was named Pool Street, as it led to the dock, or pool, at the mouth of Dock Creek. However, after Penn returned to his city, after it had been laid out, he decided the cross-town streets should receive names of the trees found in this part of the country, and Pool Street became Walnut Street.

**WALNUT STREET JAIL**—*See PRISONS.*

**WALNUT STREET THEATRE**—Not only is the Walnut Street Theatre, at the northeast corner of Ninth and Walnut Streets, the oldest playhouse in this country, but it is believed to be also the oldest in the world that has been continuously devoted to the drama. When it is remembered that not a season has been missed since the building was opened in 1809, the grounds for this belief seem evident.

It has been the Waterloo of many a managerial enterprise in the past, and more than one actor has had his ambitions for management so abundantly satisfied by trying his apprentice hand on the old house that he had been grateful to abandon them for his logical profession. On the other hand, more than one actor has achieved or added to his fame on the stage of the Walnut, and there several notable if not historic debuts have been made. Some of the greatest thespians of the past have appeared there. For more than half a century the Walnut maintained a stock company that was a credit to the art of acting and to the taste of a city that supported it.

Edwin Forrest, a boy of fourteen, who had the physique of a youth of nineteen, made his first regular appearance on the stage at the Walnut; Mrs. John Drew, then Louisa Lane, the littlest bit of a girl, also made her bow to an American audience here for the first time. Charlotte Cushman made her first attempt as *Romeo* here while the theatre was under her own management; the great Rachel caught a cold while playing here which resulted in her untimely death. Indeed, nearly every actor or actress of note who appeared in this country during the nineteenth century trod the boards of the Walnut Street Theatre.

As Philadelphia already had a theatre which at the time was regarded as the best in the United States, Victor Pepin and John Breschard, two equestrians, who had taken a circus through Southern Europe in the first years of the last century, were encouraged when they came to this country in 1808 to build a circus and riding school in Philadelphia.

Having procured property at the corner of Ninth and Walnut Streets, arrangements were immediately made for the erection of a model circus building. This structure was somewhat smaller than the present theatre building, and part of the original walls still stand. While the circus men were awaiting the completion of their house they made a tour through the northern cities, giving performances in New York and Boston.

It had been the intention to open the new circus on January 31, 1809, but, as the advertisement informed the public, "on account of unavoidable detention the performance announced for that date was unavoidably postponed until Thursday, the 2nd of February." No picture of the house before 1828 is in existence, but from such descriptions as survive and an engraving of Rickett's Circus (*q. v.*), adequate idea of the interior of the place at the time may be obtained. That part of the theatre occupied by orchestra stalls in the modern playhouse was devoted to the riding ring. Around this were the boxes and the two tiers of seats. In 1811, a stage was added, and for ten years stage performances were given in connection with the exercises in the riding ring.

After a year with ring performances as the sole attraction, it became evident to Pepin and Breschard that some other attraction was essential for the success of the enterprise; consequently, in 1811, the stage for theatrical performances was added, and the house generally enlarged. For the next ten years the house was known as the Circus and as the Olympic Theatre, and during that time it had many tenants, as the original owners soon found it necessary to relinquish the reins of office. The first dramatic exhibition in the Olympic Theatre was "The Rivals," which opened the house, January 1, 1812.

In 1811, William Twaits managed the house with a Commonwealth company, and the following year this company made way for McKenzie and Dwyer, two actors more or less known in the annals of the American stage. Then, in turn, came Twaits & Breschard, Pepin & Breschard, Pepin by himself, Pepin & Co., Pepin & West, the latter bringing over a dramatic company managed to some extent by William B. Wood, one of the managers of the Chestnut Street Theatre, then in the height of its glory; James H. Caldwell, James Entwistle and Victor Pepin, and, in 1819, Pepin & Entwistle.

The house seemed to have outlived its usefulness in the summer of 1820, when the latter managers abandoned it, but the destruction of the Chestnut Street Theatre by fire forced the managers of that house to lease the vacant playhouse until their new theatre could be erected. The Warren & Wood Co., opened at the Walnut Street Theatre in November, 1820, after the company had played its preliminary season at Baltimore and Washington.

This first season by a distinctively first class company of players was further distinguished by the first appearance on the regular stage of Edwin Forrest, who was given the opportunity through the influence of Colonel John Swift, at that time an influential citizen and later mayor of Philadelphia.

Warren & Wood, when they took over the Walnut Street house, made those changes in its appearance which made it resemble a theatre. They put in a pit where the riding ring had been, removed the huge dome, which had been one of the landmarks in the city—for it rose to the astonishing height of eighty feet—and consequently was the only “skyscraper” of which the Quaker City could boast.

Young Forrest, who was brought to the attention of the management, was not given the opportunity to make the attempt without great difficulty. The managers, especially Wood, who was in charge of the stage and looked after all “first appearances” of talented amateurs, gravely shook their heads and declared that they had been rather unfortunate with the young persons whom they had permitted to use their stage to spout in “Douglas.”

In the cast were Wheatley, Wood, Warren, Mrs. Williams and Mrs. Jefferson, the grandmother of the late Joe Jefferson (Rip Van Winkle). This historic first appearance, according to Wood, caused “no great excitement,” owing to the general mediocre talents of the persons who had been tempting the muses on the public stage. “The novice, however,” he continues, “acquitted himself so well as to create a desire for a repetition of the play, which soon followed, and with increased approbation. Soon after he added to his reputation by a spirited effort as Frederic in ‘Lovers’ Vows.’”

In some manner a rumor was industriously spread that the new house, as it was called, was unsafe. Many timid theatregoers remained away from the place while the managers called to their assistance architects, engineers and others to sign statements guaranteeing the safety of the remodeled playhouse. At the time Forrest was making his debut it was also known that in a few days the great Edmund Kean, generally regarded as the greatest tragedian since Betterton, was to appear. Those who were willing to take a chance on the safety of the house seemed inclined to husband their purse until the greater actor appeared.

Kean made his first appearance at the Walnut Street Theatre, and his first American appearance outside of New York on January 8, 1821. The advent of Kean had the effect of restoring confidence in the safety of the theatre and in restoring prosperity to the managers. During the sixteen nights when Kean appeared the receipts ran as high as \$1,397, and only once fell below \$650. In 1821, these were profitable houses.

After the rebuilding of the Chestnut Street Theatre, Warren & Wood left the Walnut Street house and Stephen Price and Edmund Simpson, for many years the greatest dramatic impresarios in the United States and at this time managers of the old Park Theatre, leased the building and in September, 1822, reopened the Walnut as a circus under the old name, the Olympic Theatre. Price and Simpson tore out the pits, which the late managers had spent so much money in installing, and once more this chosen spot of the old theatregoer was



transformed into a riding ring. During the greater part of the five years the place was under the control of these managers. "Joe" Cowell, who has left the brightest, chattiest book of theatrical gossip, anecdote and "recollections" ever written by an actor, was in charge of the house.

The circus idea seems to have soon run its course, and in 1827 the stars of the arena were dispatched to the South, and Cowell became one of the proprietors. The building was once more transformed into the appearance of a playhouse, and it was during this period, or, on September 26, 1827, that the clever little Miss Louisa Lane, who became the well-beloved Mrs. John Drew, of later years, made her first appearance on the stage in this country.



**WALNUT STREET THEATRE.**

WALNUT STREET THEATRE, 1828  
*From The Casket*

She was about seven years old at the time, and went on as one of the ill-fated princes in "Richard III." The Richard was the eccentric tragedian, Junius Brutus Booth, who frequently was seen at the Walnut as a star. Incidentally it may be mentioned that there is a tradition that one night while playing the Duke of Gloster in "Richard III," Booth became so firmly imbued with the part that he defeated the Richmond of the night, forced the latter over the footlights and chased them out into the street, where the fresh air recalled the star to his senses.

In the fall of the year 1827, the theatre was remodeled and enlarged, and has never since that time reverted to its original purpose, although once or twice a circus performance has been given in the building. Haviland, one of the fore-

most architects in America in his time, drew the plans for the facade, which, slightly altered, remained until 1920.

Following Cowell, who had succeeded Price, the managers or lessees were William B. Blake and John A. Inslee, the latter having formerly superintended the almshouse; Samuel Chapman and John Greene; Chapman, Greene and Edmonds; Samuel and William Chapman, and Robert C. Maywood; H. H. Rowbotham and Lewis T. Pratt, who tried to manage the Chestnut Street Theatre in Philadelphia at the same time. This experiment was made in 1832, and, naturally, was none too successful.

During this period, from 1827, when Cowell took charge, until the Maywood, Rowbotham and Pratt management abandoned the reins, in 1834, the house was known as the Walnut Street Theatre. It was during the Cowell management that the great English tragedian, Thomas Abthorpe Cooper took his leave of the American stage at the Walnut Street house.

When Francis C. Wemyss, an English actor, whose career was followed chiefly on the American stage, took over the theatre in 1834, he renamed it the American Theatre, and, in keeping with the name, made strenuous attempts to make it as American as its title. The act drop was repainted by Russell Smith, and the new curtain bore a reproduction of Trumbull's famous painting, "The Battle of Bunker Hill." An immense spread eagle, twenty feet from tip to tip, was carved and hung over the proscenium arch. This remained there until comparatively recent years.

Among the noted actors who appeared at the Walnut Street house under the management of Wemyss were the older Booth, James Sheridan Knowles, who is said to have been a wretched actor, although as a playwright he was eminently successful with some weak imitations of the old English poets: "Jim Crow" Rice, A. A. Addams, Forrest and William E. Burton.

There was a great rivalry among the Philadelphia theatres in those days, rather greater than the present generation has witnessed, although the methods of theatrical managers are much the same now as then. But, when the Chestnut Street Theatre was announced to be under the management of Miss Maywood, daughter of Robert Maywood, who really was the directing head of the enterprise, the managers of the Walnut Street house decided to meet the opposition house by putting the name of Miss Charlotte Cushman on the bills as manager. These probably were the first instances in this country of "actress-managers," and from all that can be learned of the experiments they must have been regarded more or less as jokes.

Lady managers thus were introduced in 1842, but it is only necessary to follow the career of one of them—Charlotte Cushman, who was nominally the head of the Walnut Street Theatre. Her short career as manageress was notable for at least one event of some importance to the history of the stage. In April, 1843, for the benefit of the real manager, Edmund A. Marshall, Miss Cushman appeared for the first time as *Romeo*, a part she subsequently played to the

*Juliet* of her sister, Susan, who had a more pleasing face but lacked the genius of Charlotte.

On this occasion, John Vandenhoff played Mercutio, and has left a valuable impression of Charlotte Cushman's attempt. "I lent her a hat, a cloak and sword for the second dress," he relates, "and believe I may take credit for having given her some useful fencing hints for the killing of Tybalt and Paris, which she executes in such masculine and effective style, the only good points in this hybrid performance of hers. She looks neither man nor woman in the part—or both—and her passion is equally epicene in form. Whatever her talents in other parts, I never yet heard any human being that had seen her *Romeo* who did not speak of it with a painful expression of countenance, 'more in sorrow than in anger.'"

Rachel, in the fall of 1855, began an engagement at the Walnut Street Theatre. This appearance was largely responsible for the illness which two years later took her from this world. The theatre was unheated, and the actress, who was appearing in "*Les Horaces*," caught a cold which caused her to remain in her room in her hotel during the remainder of the Philadelphia season.

Mrs. David P. Bowers, in 1857, attempted the management of the Walnut, and continued in it with some success for nearly two years, when Mrs. Mary Ann Garrettson took hold. Mrs. Garrettson was the most successful of the several women managers who tried to make the old house popular, and she remained there until 1865, when the property was purchased by John S. Clarke and his brother-in-law, Edwin Booth. The property belonged to the estate of Mr. Clarke until its purchase in 1920.

Until 1876, the theatre remained a stock house, but in that year George K. Goodwin, who had amassed wealth from what he popularized as a "dollar store," in which every article was priced at 100 cents, began a very successful career as a theatrical manager. Goodwin died in 1882, and others took the management, prominent among them Frank Howe, Jr.

Since then the Walnut has played traveling shows. The Kiralfy spectacles were seen here. Lawrence Barrett, Joseph Jefferson, John Sleeper Clarke, Sir Charles Wyndham and Lydia Thompson are other stars who have been seen there during that period. Of late years musical comedies, melodrama and farce contributed to the historic annals of the house.

In 1920, the theatre was purchased by J. P. Beury and he immediately set about rebuilding the old house. Had it not been that the lot was as small as could be used for the purpose, none of the original structure would have survived, but owing to an old ordinance for the widening of Walnut Street, to have removed the old walls would have necessitated placing the new walls back about eight or ten feet. Therefore, the whole interior was removed but neither the roof or the walls dislodged. An entire new interior of steel construction was inserted, and a very modern playhouse installed in the century old walls. The new Walnut Street Theatre, managed by C. C. Wanamaker, was formally opened December 27, 1920, with George Arliss in "*The Green Goddess*."—See



EDWIN FORREST; CIRCUSES; CHESTNUT STREET THEATRE; ARCH STREET THEATRE; ACTORS AND ACTING; RACHEL.

[Biblio.—William B. Wood, "Personal Recollections" (Phila., 1855); F. C. Wemyss, "Twenty-Six Years of the Life of an Actor and Manager" (N. Y., 1847); Joe Cowell, "Thirty Years Passed Among the Players" (N. Y., 1844); Charles Durang, "History of the Phila. Stage," in the *Sunday Dispatch*, 1854-56.]

WALTER, THOMAS USTICK—(1804-1887), architect, was born in Philadelphia, September 4, 1804. His father, a master bricklayer and stone mason, who had the contract for that work on the Bank of the United States (Custom House), took him as an apprentice. While he was working on the bank, his talent as a draftsman was brought to the attention of William Strickland (*q. v.*), the architect of the structure, and probably was encouraged by him. However, he completed his apprenticeship as brick and stone mason, and studied architecture in school of the Franklin Institute, where Strickland was the instructor. In 1832, he set up in business as an architect in an office on Fifth Street, south of Walnut, having completed a term as draftsman in Strickland's employ, with whom he had been for eighteen months. During that period he had studied hard on architecture and engineering. His first work, after he opened his office, was a design for Moyamensing Prison, and also one for the Debtor's Prison adjoining it. As these were completed, he submitted a design for Girard College, in 1833, which design was accepted by Philadelphia City Councils. It called for a large Corinthian building, the present main building of that institution. After work upon it had been begun, Walter was sent to Europe to study the best examples of classic architecture. On the completion of Girard College, in 1847, the architect was elected one of the directors of the institution. In 1841, he was elected a member of the Philosophical Society; in 1842, he was selected as instructor in architecture in the Schools of the Franklin Institute. He designed many prominent buildings in Philadelphia, and in his Debtor's Jail introduced the Egyptian style in this city. In 1850, he built the breakwater at La Guayra, Venezuela, and not long after his return from South America, his design for the extension of the national Capitol, Washington, was accepted, and he was appointed architect, as Mills, the Government architect, was resigning. He removed the original inartistic dome and replaced it with the present magnificently proportioned structure. In 1860, he lectured on architecture in Columbia University, New York. When the Philadelphia City Hall was begun, he was asked to assist the architect, John MacArthur, and much of the detail design of that building is due to the drawings of Thomas U. Walter, who was one of the draftsmen connected with the architect's office until his death, on October 30, 1887.

[Biblio.—J. Jackson, "Early Phila. Architects and Engineers" (Phila., 1923).]

WALTERS, ESTHER, LEGACY—*See* CITY TRUSTS.

**WANAMAKER FOUNDER'S BELL**—The great bell, which weighs 35,500 pounds, that hangs in the belfry which tops the Lincoln-Liberty Building, at the northeast corner of Broad and Chestnut Streets, formerly rested on a structure on the roof of the Wanamaker Store, at Thirteenth and Market Streets. It was raised, after the death of John Wanamaker, in 1926, and was rung three times a day—nine in the morning, noon, and five in the afternoon. The bell was cast in England, and the claim of the founders is that its deep tones may be heard a distance of three miles. In its present position the bell hangs more than four hundred and twenty-five feet above the street level. The bell was first rung in its new location in a test made in the morning on May 16, 1931, causing considerable excitement in the central part of the city.

**WAR OF 1812, PHILADELPHIA IN**—It was a Philadelphian, William Duane, editor and publisher of *The Aurora*, who actually brought on the War of 1812, or the so-called "Second War of Independence." In his newspaper for months he had printed at its "masthead," the cabalistic figures "6257," which represented the total number of American seamen impressed into the British navy. In his editorials, almost daily, he inveighed against those who favored "a shameful peace." He was so insistent that finally Congress paid attention and on June 18, 1812, declared war on Great Britain. Duane, an American by birth, had been grossly abused by the British while he was in India, and he had his revenge, for there was a war party in the United States, and finally he succeeded in arousing the country. Duane also got his reward here, for he was appointed Adjutant General of the Army with the rank of Colonel.

When Delaware Bay was blockaded by a British force under Sir John Beresford, who unsuccessfully attacked Lewistown, the various military units in Philadelphia were hurriedly mustered, and many new companies of volunteers organized. It is claimed the first new company of infantrymen to be formed was the Philadelphia Blues. News travelled slowly in those days, and the War was actually in progress for ten months before Philadelphia troops were in the United States Service. Their campaigns were in Delaware, in the years 1813 and 1814. In addition to volunteers there was a State militia draft. About ten thousand men were in Delaware camps, and in the City of Philadelphia were several recruiting camps. In the summer of 1814, after the burning of Washington, great efforts were made to fortify Philadelphia. On the west bank of the Schuylkill, at Gray's Ferry, volunteer mechanics erected a fortification, known as Fort Crispin. For some years a tablet set in the wall of the house, No. 4810 Woodland Avenue, bore the inscription, "Fort Terrace, 1812," which was a reminder of the site of Fort Crispin.

Neither Fort Crispin, nor any other of the fortifications constructed at that time, were forts. They were what then were called breastworks, or what in the World War were called trenches. Colonel I. Foncin, a French officer living in Philadelphia, planned these military works, which were carried out in several strategic parts of the city. These works were constructed under the super-

vision of a body of volunteer engineers headed by General Jonathan Williams. The topographical department was in charge of Dr. R. M. Patterson, William Strickland (*q. v.*), and John Biddle.

[*Biblio.*—Muster rolls of many of the volunteer companies of Philadelphia are printed in Daniel Bowen's "Hist. of Philadelphia" (1839); "Minutes of the Committee of Defence of Phila., 1814-1815," *Memoirs of the Hist. Soc. of Penna.*, Vol. VIII (1867).]

**WARDS, DIVISION OF CITY INTO**—Very early in the eighteenth century it was found convenient to divide the city into Wards, which represented the old English form of Parish. This division was not ordered until 1704, when, after four years of policing the whole town at night with a force of one man, it was concluded a larger body of watchmen (*q. v.*) was needed. Ten were appointed and then it became necessary to assign them to localities, so the city was divided into ten precincts. The same year (1704) these precincts were denominated Wards, and for almost a century, the old city proper continued with ten Wards. After the Revolution the Wards numbered twelve, and in the Northern Liberties, two; District of Southwark, two; and one each in Passyunk and Moyamensing. In 1794, there were Lower Delaware Ward, from Front Street to the Delaware, and from High (Market) Street to Walnut; Upper Delaware Ward, from Front Street to the Delaware, and from High Street to Vine; Walnut Ward, from Chestnut to Walnut Streets, between Front and Second; Chestnut Ward, from High to Chestnut Streets, between Front and Second; High Street Ward, from High to Mulberry (Arch) Streets, between Front and Second. New Market Ward, and Dock Ward, extended between the two rivers, the former from Spruce to Cedar (South) Streets; and the latter from Spruce to Walnut Streets. South Mulberry Ward ran from Front Street to the Schuylkill as did North Mulberry Ward; the former between Mulberry and Sassafras (Race) Streets; and the latter between Sassafras and Vine Streets. South Ward, Middle Ward and North Ward extended from Second Street to the Schuylkill.

Soon after the opening of the nineteenth century the city was divided into fifteen Wards. Seventh Street was the dividing line, and each Ward was about a single block in width. They were not yet numbered but continued to be known by name, such as Walnut Ward, Cedar Ward, etc., until the city and county were consolidated in 1854, when the enlarged city was divided into twenty-four Wards, each of them known by number. All of the city west of the Schuylkill was denominated the Twenty-fourth Ward. Since then, from time to time as the farm lands gave way to real estate development, these Wards have been sub-divided, and in the election, November, 1932, the inhabitants of the Forty-second Ward voted to have it divided into three, the two new Wards thus created are known as the Forty-ninth and Fiftieth Wards.

**WASHINGTON IN PHILADELPHIA**—George Washington first saw Philadelphia as a very young man, in 1756, and from that time until forty-two years later, when he finally left it, he spent the greater part of his public life here.



He was only a young Colonel when he first visited the city, on his way to Boston to see General Shirley to have him decide upon the right to command at Fort Cumberland. Half of the portraits of him painted from life were painted in Philadelphia. Here Gilbert Stuart (*q. v.*) painted his famed "Lansdowne" and "Athenaeum" portraits; here Washington was feted after he became commander-in-chief of the American Army; here he was appointed to that command; here he sat in the Continental Congress; here he presided over the Constitutional Convention in 1787; here he took the oath of office as President of the United States for the second time, and here he a second time was called to take command of the United States forces, in 1798, when War with France threatened, his last official connection. Altogether he visited Philadelphia thirty-six times, his visits variously lasting from one day to eight months. For reference the following list of these visits is given:

1756—February 8th to 14th March 14th to 23rd	1790—September 2nd to 6th November 27th to
1757—March 2nd to April ?	1791—March 21st July 6th to September 15th
1773—May 16th to 23rd June 2nd to 3rd	October 21st to
1774—September 4th to October 27th	1792—July 11th October 13th to
1775—May 9th to June 23rd	1793—April 1st April 17th to June 24th
1776—May 23rd to June 5th	July 11th to September 10th
1777—August 2nd to 9th August 24th September 12th to 14th October 4th (Battle of Germantown)	November 1st to
1778—December 22nd to	1794—June 17th July 7th to September 30th
1779—February 2nd	October 28th to
1781—August 30th to September 5th November 26th to	1795—April 14th May 2nd to July 5th
1782—March 22nd July 14th to 24th	August 11th to September 8th
1783—December 8th to 15th	October 20th to
1784—May 1st to 19th	1796—June 13th August 21st to September 19th
1787—May 13th to September 18th	October 31st to
1789—April 20th to 21st	1797—March 9th
	1798—November 10th to December 24th

At present (1933) there still stand in Philadelphia eighteen buildings which are authentically associated with him: Carpenters' Hall; the Old State House (Independence Hall); Old Congress Hall; Pennsylvania Hospital; Christ Church; St. Peter's Church; St. Mary's Catholic Church; the Powel residence, 244 South Third Street; Stenton, Chew House, Germantown; Morris House, Germantown; Lemon Hill and Belmont, in Fairmount Park; Solitude, in the Zoological Garden; Bartram House, The Woodlands, Dr. William Shippen's House, southwest corner of Fourth and Locust Streets; John Ross's residence, southeast corner of Second and Pine Streets.

[Biblio.—J. Jackson, "Washington in Philadelphia," *Pa. Mag. of Hist. and Biog.*, April, 1932; Nathaniel Burt, "Address on the Washington Mansion in Philadelphia," before the Hist. Soc. of Penna. (1875); this refers to the site of the house in which Washington resided while President of the U. S., now covered by the properties 526, 528, and 530 Market Street.]

**WASHINGTON HALL AND MANSION HOUSE HOTEL**—In 1811, the Washington Association was organized here, especially to do honor to the first President. It was formed June 19th of that year, with Richard C. Wood, chairman, and Thomas Anthony and Thomas I. Wharton, secretaries. In the autumn of the year 1812, after the War with Great Britain had been under way a few months, a group of the foremost citizens held a meeting and founded the Washington Benevolent Society of Pennsylvania. On February 5, 1813, a constitution and by-laws were adopted and the society organized. It had outlined a very much wider scope of interests, and, in addition to declaring itself firmly attached to the constitution, to "Free Republican principles and to those which regarded the public conduct of George Washington," it proposed to assist its members in every benevolent manner. It visited the sick, it contributed to the support of the relicts of deceased members; it listened to applications of various kinds from members in distress, gave them counsel and, when necessary, gave them money. Within a very short period it had a membership of fifteen hundred, certainly the largest body of its kind then in the city.

So large did the organization become that it was considered time to have a hall of its own, so in 1813 the Mansion House Hotel, on Third Street, north of Spruce, which had been the residence of Senator William Bingham, was purchased. A survey disclosed that the hotel was unsuited, so the lot adjoining it on the north was bought, and upon this was erected a large building, called Washington Hall. The corner-stone was laid in August, 1814, and on October 1, of the same year, the Hall was opened. On February 22, 1814, the Washington Association, and the Washington Benevolent Society, sat down together to a banquet in memory of Washington. That year, after the burning of Washington City, seventy members of the Washington Association, and five hundred members of the Benevolent Society, assisted with their own hands in throwing up breastworks and fortifications to the west of the city, in the plans for the defence of Philadelphia.

Washington Hall, which was designed by Robert Mills, and whose front was of marble, cost about \$120,000, and this amount was subscribed through a loan association. When the loan became due, all of the money could not be paid, and in 1827-1828, efforts to sell the property by auction were made. Finally, in 1831, the Grand Lodge of Freemasons, of Pennsylvania, purchased the Hall. The Masonic lodges had been meeting there since 1819, when their Masonic Hall, on Chestnut Street, above Seventh, was destroyed by fire. The Masonic lodges continued to hold meetings in the Hall until 1855, when their new Masonic Hall was erected on the site of the building which had been burned. The Society had financial difficulties which caused its demise in 1831.

The hotel, which stood beside Washington Hall, and which could be entered from the latter, was originally known as the Exchange Coffee House, when William Renshaw took it, in 1807, and converted the mansion into a hotel. In 1809, he changed the name to the Mansion House Hotel, and so it was known for many years. Renshaw gave up his lease in 1827, and it was operated by

another proprietor until it was finally removed.—See HOTELS; LAFAYETTE; JOSEPH BONAPARTE; WILLIAM BINGHAM.

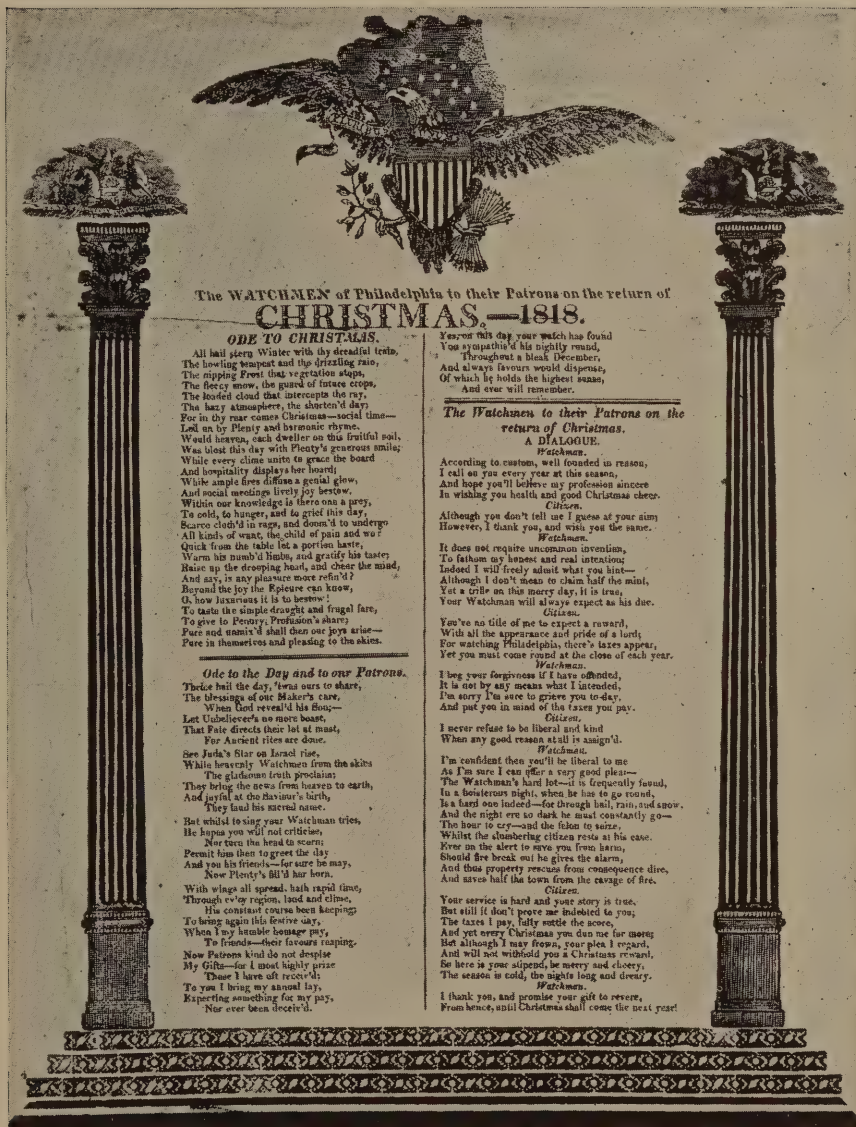
[Biblio.—“A Summary Statement of the Origin, Progress, and Present State of the Washington Benevolent Society” (1817); in the manuscript division of the Hist. Soc. of Penna., are many papers illustrative of the financial history of this organization; *Port-Folio*, February, 1817, where also will be found a large aquatint engraving of Washington Hall.]

**WASHINGTON SQUARE**—Originally called Southeast Square, when it was bounded by Sixth, Walnut and back-ends of Spruce and Eighth Streets lots. It is now 540 feet north and south by 540 feet 4 inches east and west, and contains 6 acres and 2 roods. By Resolution of Common Council, September 21, 1705, the acquisition of a piece of ground for a burying-place for strangers dying in the city was ordered. The Common Council, which already had a right to the square under the dedication by Penn, applied for a patent for the southeast ground, and it was granted to them January 29, 1706. From that time it was used as a potter's field up to about 1794. During the Revolution the bodies of hundreds of Continental soldiers and British prisoners were buried there. Space for a street on the west side—which was called Columbia Avenue—was appropriated in 1816. The improvement of the ground commenced in the same year, when it was fenced in and laid out by George Bridport, artist and engineer, and trees were planted by Andrew Gillespie. By Ordinance of May 19, 1825, the name was changed to Washington Square. On February 22, 1833, a corner-stone was laid in the center for a monument to the memory of Washington, which still remains in place. The square was first lighted by gas in 1837-38; a high iron palisade fence was placed around it shortly afterward. About 1883 the railing was removed, leaving the ground entirely open. In 1915-16, the business houses surrounding the square formed themselves into an improvement association and had the park laid out on the present lines, planting shrubbery and removing some of the trees. The monument to the fallen officers of the Washington Grays was removed from the center where it had been since its removal from Broad Street and Girard Avenue in 1898, and placed fronting Seventh Street on the site where this command was mustered into service in 1861.

On June 26, 1845, what were called the Obsequies in honor of Andrew Jackson, who died on June 8th, were held in Washington Square. An immense funeral procession preceded the ceremonies, Vice-President George M. Dallas delivered the oration.—See POTTER'S FIELD.

**WATCHMEN**—For the first eighteen years after Philadelphia was founded it managed to function without police or night watchmen. It is true that very early it had its Beadle (*q. v.*) who had to care for the whole town, while that functionary in London was a parish (or Ward) official. However, by 1700, the scandalous (?) conduct of some young men gave great concern to the sober-minded citizens, and the report even had reached William Penn, in England, that drunkenness and disgraceful acts were of frequent occurrence in his chief





The WATCHMEN of Philadelphia to their Patrons on the return of  
**CHRISTMAS.—1818.**

**ODE TO CHRISTMAS.**

All hail stern Winter with thy dreadful train,  
The howling tempest and the drizzling rain,  
The nipping Frost that vegetation slays,  
The fierce snow, the guard of future crops,  
The loaded cloud that intercepts the ray,  
The hazy atmosphere, the shorten'd day,  
For in thy rear comes Christmas—social time—  
Led on by Mirth and harmonious rhyme.  
Would heaven, each dweller on this fruitful soil,  
Was lost this day with Plenty's generous smile;  
While every clime unites to grace the board  
And hospitality displays her hoard!  
While ample fires diffuse a genial glow,  
And social meetings lively joy bestow,  
Within our knowledge is there one a prey,  
To cold, to hunger, and to grief this day,  
Scarce cloth'd in rags, and doom'd to undergo  
All kinds of want, the child of pain and woe?  
Quick from the table let a portion hie,  
Warm his numb'd limbs, and gratify his taste;  
Raise up the drooping head, and cheer the mind,  
And say, is any pleasure more refin'd?  
Beyond the joy the Epicure can know,  
O, how luxurious it is to bestow!  
To taste the simple draught and frugal fare,  
To give to Poverty, Profusion's share!  
Pure and unmix'd shall then our joys arise—  
Pure in themselves and pleasing to the skies.

**Ode to the Day and to our Patrons.**

Thrice hail the day, 'twas ours to share,  
The blessings of our Maker's care,  
When God reveal'd his Son—  
Let Unbeliever's no more boast,  
That Fate directs their lot at mast,  
For Ancient rites are done.  
See Luke's Star on Israel rise,  
While heavenly Watchmen from the skies  
The gladman truth proclaim:  
They bring the news from heaven to earth,  
And joyful at the Saviour's birth,  
They laud his sacred name.  
But whid to sing your Watchman tries,  
He hopes you will not criticise,  
Nor turn the head to scorn;  
Permit him then to greet the day  
And you kin friends—for sure he may,  
Now Plenty's BUI'd has born.  
With wings all spread, hath rapid time,  
Through ev'ry region, land and clime,  
His constant course been keeping  
To bring again his festive day,  
When I my humble language pay,  
To friends—their favours raising.  
Now Patrons kind do not despise  
My Gifts—for I most highly prize  
Those I have oft receiv'd.  
To you I bring my annual lay,  
Expecting something for my pay,  
Nor ever been deceiv'd.

Yes, on this day your watch has found  
Vos sympathiz'd his nightly round,  
Throughout a bleak December,  
And always favours would dispense,  
Of which he holds the highest prizes,  
And ever will remember.

**The Watchmen to their Patrons on the  
return of Christmas.  
A DIALOGUE.**

According to custom, well founded in reason,  
I call on you every year at this season,  
And hope you'll believe my professions sincere  
In wishing you health and good Christmas cheer.

*Citizen.*  
Although you don't tell me I guess at your aim  
However, I thank you, and wish you the same.

*Watchmen.*  
It does not require uncommon inventions,  
To fashion my hopes and real intentions,  
Indeed I will freely admit what you hint—  
Although I don't mean to claim half the mint,  
Yet a trifle on this merry day, it is true,  
Your Watchman will always expect as his due.

*Citizen.*  
You've no title of me to expect a reward,  
With all the appearance and pride of a lord;  
For watching Philadelphia, there's taxes appear,  
Yet you must count round at the close of each year.

*Watchmen.*  
I beg your forgiveness if I have offended,  
It is not by any means what I intended,  
I'm sorry I'm sure to grieve you to-day,  
And put you in mind of the taxes you pay.

*Citizen.*  
I never refuse to be liberal and kind  
When any good reason still is assign'd.

*Watchmen.*  
I'm confident then you'll be liberal to me  
As I'm sure I can offer a very good plea—  
The Watchman's hard lot—it is frequently found,  
In a boisterous night, when he has to go round,  
As a hard one indeed—for through hail, rain, and snow,  
And the night ere so dark he must constantly go—  
The hour to cry—and the fison to seize,  
Whilst the slumbering citizen rests in his ease.  
Ever on the alert to serve you from harm,  
Should fire break out he gives the alarm,  
And thus property rescues from consequence dire,  
And saves half the town from the ravage of fire.

*Citizen.*  
Your service is hard and your story is true,  
But still if don't poets are indebted to you,  
The taxes I pay, fully settle the score,  
And yet every Christmas you dun me for more;  
But although I may from your plea I repeat,  
And will not withhold you a Christmas reward,  
Be here in your sleep, be merry and cheery,  
The season is cold, the night's long and dreary.

*Watchmen.*  
I thank you, and promise your gift to reserve,  
From hence, until Christmas shall come the next year!

A WATCHMAN'S CHRISTMAS ADDRESS

(1171)

city after nightfall. Some reports had even given Philadelphia the character of the most vicious sort. It was said in 1697 that "no place was more overcome with wickedness, sins so scandalous, openly committed, in defiance of law and virtue." Certainly, William Penn, Jr., when he came, did not aid virtue to any appreciable extent. It was felt that something must be done about it.

In 1700, the first watchman was appointed by the Provincial Council. It was his duty to go through the town at night, ringing a bell, cry the hour and state of the weather, and until the night watch was displaced by the police, after the Consolidation, in 1854, that was the nightly work of these guardians. In 1704, the Common Council ordered the city divided into ten precincts and an equal number of watchmen to be assigned to each constable therein. These watchmen were citizens assigned to the work and all capable men, regardless of their station in life, had to take their turn at the Watch, or furnish a substitute. This was merely following the custom in London, where the same kind of service was exacted of all householders. There was no compensation paid for this duty. Later, however, those who served on the night watch were paid three shillings a night.

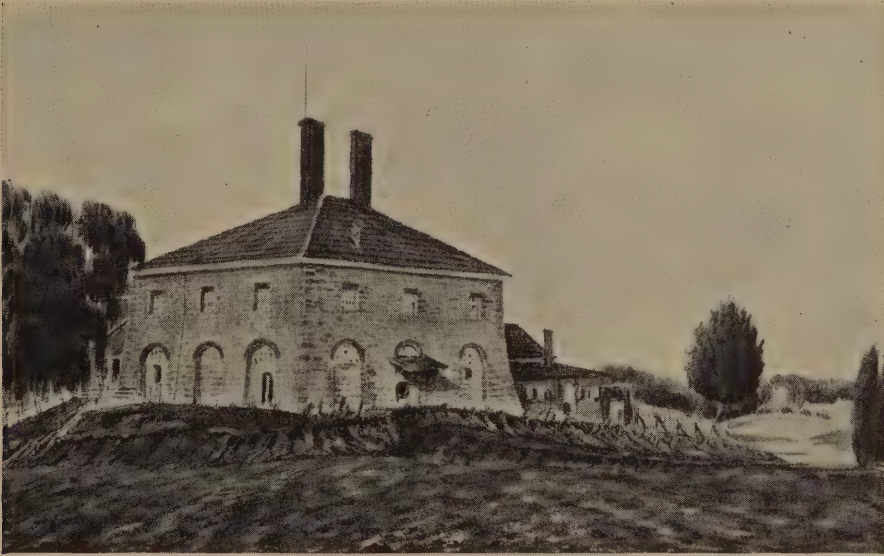
This irregular manner of guarding the city after dark was recognized for what it was, a most ineffectual weapon against disorder and crime. Consequently, in 1749, steps were taken to change the system. In 1750, an Act of the Assembly provided for a nightwatch and lighting the streets, by means of taxation on property. About this time watch-boxes, which also supported lamps on their roofs to light the streets, were set up for the shelter of watchmen, who might rest there after making their hourly rounds. These boxes, patterned after the London article, originally were hexagonal in shape, but later, were circular. The watchmen did not wear a uniform, but around his hat a badge was buckled, his certificate of authority. He carried, during this later period, a rattle, and after 1806, was provided with a trumpet, the original of the megaphone. In the earlier days he carried a flambeau and a staff. After 1848, watch-boxes were removed, and watchmen reported to the watch-houses.—See POLICE.

[Biblio.—Howard O. Sprogle, "The Philadelphia Police" (1887); E. P. Allinson and Boies Penrose, "Philadelphia, A Hist. of Municipal Development," Johns Hopkins Univ. Studies, Ex. Vol. II (Phila. and Baltimore, 1887).]

**WATER SUPPLY**—In the early days of the city, the corporation did little or nothing towards furnishing a water supply. Private individuals drilled holes and set up wooden pumps which had long, iron handles. They frequently charged neighbors a regular set sum for using their pumps. In 1713, the Common Council formed pump regulations by which owners of authorized pumps were permitted to charge rent for water taken from them. In 1715, the city began to take a hand in water distribution to the extent of giving owners of pumps a twenty-one years' franchise at the annual rent of a shilling a year, paid to the corporation. In 1756, Wardens were appointed to take charge of the pumps, buy up the private ones—that is, those set up in front of houses, and the city becoming owner of the water supply for the first time, assessed householders for

the use of public pumps. A few of these pumps were to be seen within the last quarter century, but they had been unused for twenty-five years before, having been filled up, owing to the sewage that was seeping into them. In some suburban localities, however, on private property, pumps have been in use more recently.

After the Revolution the city increased in population and importance with rapidity. Nearly every enterprising Philadelphian recognized that the public pumps and the household pumps were not adequate. No one, however, had discovered anything better. When, in 1792, the Delaware and Schuylkill Canal Navigation Company was chartered, the plan was regarded as useful for a water



PHILADELPHIA'S FIRST WATER WORKS, 1800

At Twenty-second and Chestnut Streets

*From a Water Color, Probably by W. L. Breton, in the Historical Society of Pennsylvania*

supply system. Nothing was done about it, but, in 1799, after an alternate scheme to convey water from Spring Mills to Philadelphia also had been rejected, a petition to Councils asked that further consideration be given the subject. The result of this was the employment of Benjamin Henry Latrobe, architect and engineer, to plan a water supply system for use of the city, which then was about two square miles in area, less than half of which was thickly settled. His plan was to build a water works on the bank of the Schuylkill—at about Twenty-second and Chestnut Streets—where the water was raised from the river, and sent by gravity through a six-foot aqueduct under Chestnut Street to a central engine house in Centre Square (site of City Hall, Broad and Market Streets). There the water was raised, by means of a steam pump to an upper story to give it the necessary pressure to permit distribution to the users, through wooden



mains. Nicholas I. Roosevelt, a brother of President Theodore Roosevelt's grandfather, had the contract for the steam pump, and he installed it at a loss, because his apparatus was so defective that it required alterations and additions not dreamed of. Among the seven boilers in use at the water works were four wooden boilers, which caused trouble for years. However, it was the first water works installed anywhere, and the defects were not unlooked for in a novel and untried system.

How inadequate the system was, when installed, may be imagined from the fact that the reservoirs at Broad and Market Streets contained only half an hour's supply; and it is of record that the engines seldom ran a week without requiring repairs, and at least one night in every week was passed by Mr. Graff in the pump-well of one or another engine, directing repairs which only could be made at night. The distribution through the wooden pipes also was constantly requiring attention.

The water works were installed by means of a \$50,000 loan, and before they were in order an additional \$50,000 loan had to be sold. Purchasers of the loan were to have three years' supply of water guaranteed them without charge. But the people, traditionally wedded to pumps, viewed the system with suspicion. Water was turned into the mains and distributed in 1800. The following year only 63 dwellings, four breweries, a sugar refinery and 87 hydrants in various parts of the city were receiving the supply. Service was very unsatisfactory (See FREDERICK GRAFF), and in 1815, the conduit and engines were abandoned, and a new water works was constructed at Fairmount, supplied by steam pumps, including one built by Oliver Evans, which pumped the water to the reservoir built on Fairmount Hill, the site of the Art Museum. In 1851, the first water turbine was constructed at Fairmount, and it continued to be the only one until 1867. Between that year and 1874, six additional turbines were installed. After the consolidation of the city, in 1854, the water supply of some of the merged districts became part of the general municipal system. In those days the water received through the pipes, especially after the spring freshet or torrential rains in the summer, was filled with yellowish mud. Typhoid fever was an almost year-round epidemic. The subject was agitated for years and in 1899, City Councils authorized the mayor to employ three experts as a commission to consider an improved and extended water supply for the city. Their report led to the establishing of the present filtration system, and the building of four large plants. The Lower and Upper Roxborough plants are usually associated together as the Roxborough plant. In March, 1909, the entire city was using filtered water, and the death toll of typhoid fever considerably decreased. During the year 1906, before the filtration system was completed, 9,721 deaths in Philadelphia were caused by typhoid fever.

Early in the year 1923, the *Public Ledger* had analyses of the Philadelphia water made, and published the following reports in its issue for February 12, 1923:

The chemical analysis of Philadelphia's drinking water, compared with artesian water supply in Camden, by Dr. Charles H. LaWall follows:

	No. 1 from Center of Phila.	No. 2 from West Phila.	No. 3 from Northwest Phila.	No. 4 from Camden
Appearance.....	Normal	Normal	Normal	Normal
Odor.....	None	None	None	None
Taste and odor upon warming.....	Slightly Disagreeable	Slightly Disagreeable	Slightly Disagreeable	None
Oxygen consuming power.....	2.8	3.6	2.7	2.9
Total Hardness (parts per million).....	23.4	41.6	62.9	28.6
Total Solids (parts per million).....	90	153	178	95
Fixed Solids (parts per million).....	53	85	97	56
Nitrogen as free ammonia (parts per million).....	0.04	0.02	0.04	0.06
Nitrogen as albumenoid ammonia (parts per million).....	0.01	0.03	0.01	0.03
Nitrogen as nitrites (parts per million).....	0.001	0.003	0.001	0.01
Nitrogen as nitrates (parts per million).....	0.66	0.92	0.99	1.32
Chlorine combined as chlorides (parts per million).....	13.4	13.4	21.0	11.6
Free chlorine or poisonous metals.....	None	None	None	None

Bacteriological examination of Philadelphia's drinking water by Dr. Louis Gershenfeld follows:

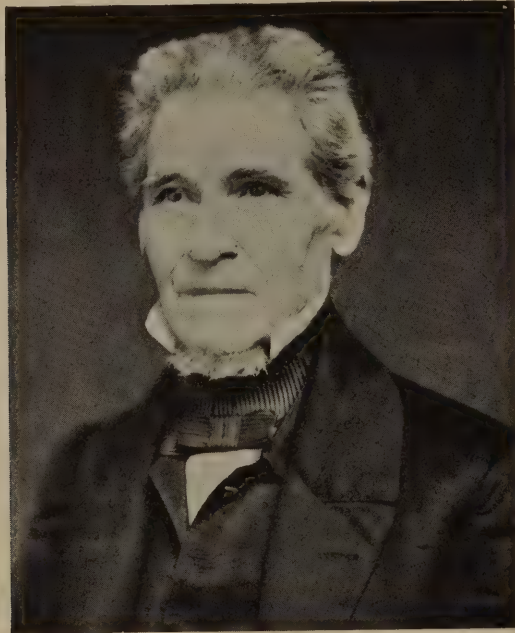
Date Collected and Examined	Where Collected	Total Bacterial Count At Body Temp.	At Room Temp.	Fermenta- tion Test with 10 C.C. Portions	B. Coli Type Per C.C.
Jan. 31—63rd and Spruce.....		50	25	None	0
145 N. 10th.....		65	30	None	0
Feb. 1—63rd and Spruce.....		40	22	None	0
145 North 10th.....		70	25	None	0
22nd and Diamond.....		1,500	120	Pronounced	?
Feb. 2—63rd and Spruce.....		60	35	None	0
145 North 10th.....		30	10	None	0
Camden.....		20	0	None	0
Feb. 3—63rd and Spruce.....		60	25	None	0
145 North 10th.....		50	15	None	0
2nd and Bainbridge.....		40	15	None	0
Feb. 5—63rd and Spruce.....		50	25	None	0
145 North 10th.....		70	20	None	0
Camden.....		24	10	None	0
Olney.....		35	10	None	0
Feb. 6—63rd and Spruce.....		35	20	None	0
145 North 10th.....		45	20	None	0
22nd and Diamond.....		1,100	125	Pronounced	?

[Biblio.—E. P. Allinson and Boies Penrose, "Philadelphia: A History of Municipal Development" (Phila., and Baltimore, 1887); "Report of the Committee to Enquire into the State of the Water Works" (1802); "Report of the Watering Committee" (1823); John C. Trautwine, Jr., "A Glance at the Water Supply of Philadelphia," *Jour. N. E. Water Works Assn.*, Vol. XXII, No. 4 (1908); J. Jackson, "Early Phila. Architects and Engineers" (Phila., 1923).]

WATSON, JOHN—(1685-1768), portrait painter.—See ART DEVELOPMENT.

WATSON, JOHN FANNING—(1779-1860), the annalist of Philadelphia and New York, was a son of William Watson and his wife, who was Lucy Fanning, and was born in Burlington County, N. J., June 13, 1779. He was descended from Thomas Watson, of Dublin, Ireland, but of English parentage, who came to Salem, N. J., in 1667. His mother was descended from Gilbert

Fanning, who came from the vicinity of Dublin, in 1641, settling in Groton, Conn. After receiving schooling to fit him for a mercantile career, as a lad he was placed in the counting-house of James Vanuxem, an eminent merchant of this city. There he was accustomed to speak and write French. In 1798, he joined the Macpherson Blues, and this gesture offended the French sympathies of his employer and he resigned his post in the counting-house. He was offered a clerkship in the War Department, when he became of age, and was in Washington until 1804, when, forming a connection with General James O'Hara, of Pittsburgh, he went to New Orleans. There he became commissary for the



JOHN FANNING WATSON  
The Annalist of Philadelphia

army at all posts in Louisiana. Two years later, his father and brother having been lost at sea, he retired, and returned to Philadelphia to look after his widowed mother.

In this city he established himself as a bookseller and stationer at the southwest corner of Third and Chestnut Streets, in 1810, after having engaged in business as a merchant in Branch Street, near Third, for several years. In 1812, he married Phebe Barron Crowell, daughter of Thomas Crowell, of Elizabethtown, N. J., who was a lineal descendent of Oliver Cromwell. They had seven children, five of whom survived the annalist. In 1814, Mr. Watson was elected cashier of the Bank of Germantown, and retired from the book business. The remainder of his life was spent in Germantown, occupying the upper part of the



bank building as his residence. It occupied the site of the present 5504 Germantown Avenue. He resigned as cashier in 1847 to become secretary and treasurer of the Germantown and Norristown R. R. This position he resigned in 1859, upon attaining his eightieth year. He was able to read and write without the aid of glasses until the end of his long life.

He began in a systematic manner to gather materials for his "Annals of Philadelphia," in 1820, and in 1830 the volume was published in a very fat volume, in the back of which was his "Annals of Old New York."—See ANNALS. The work passed through three editions in his lifetime, and he added to each many newly-found facts. Many of the illustrations in his "Annals" were drawn from memory sketches he made himself, and in many instances constitute the only pictures we possess of the buildings illustrated. In 1832, he published "Historic Tales of Olden Time of New York City and State" (N. Y.); and in 1833, "Historic Tales of Olden Time of Philadelphia and Pennsylvania" (Phila.). These were designed for "families and schools," and were founded upon his volume of "Annals." Mr. Watson took a deep interest in many neglected geniuses of the past, and through his endeavors monuments were erected to several notables, and their graves suitably marked.—See WILLIAM L. BRETON; THOMAS GODFREY. Mr. Watson died December 23, 1860.

[Biblio.—Benjamin Dorr, D. D., "Memoir of John Fanning Watson" (Phila., 1861).]

**WAX WORKS MUSEUMS**—Our ancestors of a hundred and forty years ago seem to have received their thrill from viewing wax works, and even so recently as eighty years ago some of this same sort of mild excitement was induced by similar exhibitions. Probably the first Wax Works exhibition was that given by Daniel Bowen, who came here in 1790, because this had become the capital city of the nation and was the goal for every exhibitor, artist, writer and traveler. He opened his museum, called the American Exhibition of Wax Work, at the southeast corner of Eighth and Market Streets.

"This extensive collection of wax work," observed the Directory for 1793, "has for this some time past collected a routine of fashionable company, and still continues to be the resort of numbers, particularly in the evening, when it is thought the figures appear to most advantage. They have an appearance of animation far beyond what can easily be conceived from inanimate figures, and they are arranged with the utmost taste and judgment." The admission price was twenty-five cents. Bowen left the city the following year, giving as his reason, his objection to being constantly in competition with his friend, Charles Willson Peale, who also had a museum (*q. v.*). Bowen had on view paintings and curiosities as well as the wax works. Of course, Peale had none of the latter in his exhibition.

Bowen was a remarkable man. He is said to have been a native of Massachusetts and to have served on the privateer Providence in the Revolutionary War, and to have been captured and interned in England as a prisoner of war.

Scharf and Westcott relate that he came here in 1790 with his wax works, and in 1795 took his collection to Boston, where he called it the Columbian Museum. His Boston Museum was twice burned. The second time it was destroyed by flames in 1810. The same authority mentions that he came to Philadelphia where he resided until his death at ninety-six years, in 1856. The indications are that he did not return to Philadelphia until 1839, when he published a little volume he entitled "A History of Philadelphia, with a Notice of Villages in the Vicinity." This small work was not only written and compiled by Bowen, who states that he was in his eightieth year, but he set the type and printed it himself, "through the instrumentality of Mr. Young, who, though to him an entire stranger, generously volunteered for that purpose, the use of the type, presses and ornaments in his establishment, without any charge." The inference must be that Bowen was a printer by trade.

Before Bowen left Philadelphia with his wax works, or in November, 1794, he had competition here. There was an exhibition "of figures in composition at full length," at the Sign of the Black Bear, at Second and Callowhill Streets. These figures were announced to have been the work of an Italian artist named Columba, and the display was on view from nine in the morning to nine at night. From the advertisement it is learned the figures were automata, and represented the final days of the unfortunate Louis XVI and Marie Antoinette. The description of the execution may give some idea of this rather repulsive exhibition:

"When the signal is given," announces the proprietors, "the priest rises on his feet, the King lays himself on the block, where he is secured. The executioner then turns and prepares to do his duty, and when the second signal is given, the executioner drops the knife and severs the head from the body in one second. The head falls into the basket, and the lips, which at first are red, turn blue. The whole is performed to the life, by an invisible machine, without any perceptible assistance." The price of admission to this gruesome spectacle was three shillings, and children (!) at half price. Was it to be wondered that Cobbett in his newspaper referred to the exhibition in words of rebuke?

In 1807, Jesse Sharpless opened a wax-work museum at No. 48 Market Street. His museum thrived for ten or fifteen years. In 1813, according to his published list, he had forty-seven items in his museum of "natural and mechanical curiosities." It was, like Bowen's, a kind of American Madame Tausaud's. There were figures of President Madison; Napoleon, the reigning Pope; Columbus; "Othello stabbing Desdama" (which was an alteration of Shakespeare); "The Funeral of Admiral Nelson," and a figure of William Penn, founder of Pennsylvania. In addition to these figures there were paintings and transparencies depicting naval victories of Captains Hull, Decatur, Bainbridge and Jones. In 1816, the place was known as Washington Museum, housed in a new building in Market Street, third door below Second Street. At this time, among the wax figures shown was Fairbanks "who destroyed Miss Fails and who was executed for it." It was announced that there were one hundred and fifty statues in wax. In 1820, among the figures shown were Charlotte Temple and Montroville,

characters in Mrs. Rowson's novel, "Charlotte Temple." In 1818, Sharpless showed a representation of the Battle of Waterloo.

In 1838, when the Philadelphia Museum was removed to its building at Ninth and Sansom Streets, the first floor was occupied by Nathan Dunn's Chinese Museum. Dunn had long been a merchant and importer and specialized in commerce with China. He set about giving an instructive exhibition of the little known China of those days. He had figures made representing all classes of Chinese, each attired in their correct garments, and also posed at work in various trades and professions. Every class from Mandarin to blind beggar was represented by life-sized wax figures. Chinese life generally was depicted by the most complete exhibition ever devoted to any country up to that time. After a few years (1843), the novelty wore off and the collection was taken to London. Later, some of the figures and collection was returned to this city to find a place in Col. Wood's Museum, at Ninth and Arch Streets.

[Biblio.—"Descriptive Catalogue of the Chinese Collection" (Dunn's) (Phila., 1839); "Synoptical Catalogue of Col. Joseph H. Wood's Museum" (Phila., 1872).]

WEBB, GEORGE—(fl. 1728–1731), printer, one of the earliest of Pennsylvania poets, and especially noted for his poem, "Bachelor's Hall" (*q. v.*). From Franklin's account of him ("Autobiography"), Webb was a native of Gloucestershire, England, where he was born about 1710. He refers to Webb as an Oxford scholar whose time had been bought for four years by Samuel Keimer, the printer. It appears that he had spent a year at Oxford and then went to London, to become a player, but spent all his money, and sold his services in America. A woman with whom he had become acquainted here bought off his time with Keimer, when learning from Franklin, who had hoped to employ him, for he had gone into business on his own account, that he had intended to publish a newspaper. Webb informed Keimer, who anticipated Franklin's *Gazette*, by publishing *The Universal Instructor*, upon which Webb was employed. This sheet lasted only nine months, ending in September, 1729. Franklin published Webb's descriptive poem, "Bachelor's Hall," in 1731. Webb was one of the members of *The Junto* (*q. v.*), but what became of him is unknown.

WEBSTER, PELATIAH—(1725–1795), economist, educator, merchant, who suggested the Federal Constitution of 1787, in a pamphlet he published in 1783, was born in Lebanon, Conn., either in 1725, according to one authority; or in 1728, according to the burial register of the Second Presbyterian Church. He came of one branch of the family which gave the world the great American lexicographer, Noah Webster. He was educated at Yale, from which college he was graduated in 1746. After graduation he entered the ministry in the County of Hampshire, Mass., filling a pulpit in Greenwich during the year 1748–49, from which charge it is said he was dismissed, although the cause of this separation is not known. During the following five years it is believed he taught



school in New England, although nothing definite is known of his career during this period. However, in 1755, he came to Philadelphia, and his career here during the following eight years also is hidden in mystery, but it seems likely that he had a school here. Certainly, when the Trustees of the Germantown Union School (The Germantown Academy) advertised in the *Pennsylvania Gazette*, July 7, 1763, for "a schoolmaster, capable of teaching the English language grammatically, and of instructing youth in writing, arithmetic, etc.," Webster applied for the post, and was accepted. He entered upon the work at the school in August of that year, and continued until April, 1766, when he retired, and began a mercantile career, opening a general store at Front and Arch Streets. In 1768, his business was conducted at the lower end of Market Street. He prospered in business, and is believed to have amassed considerable wealth. He was twice married. By his first wife he had one son and two daughters. His second wife, Mrs. Rebecca Webster, died in 1793, aged forty years.

During the Revolution he was an ardent patriot. He refused to leave the city when the British marched in, and consequently was confined in the Walnut Street Jail, because he refused to be converted to Tory principles. He estimated that his months in jail as a political prisoner had caused him a loss of five hundred pounds. At the outbreak of the Revolution, after the country had united in a Declaration of Independence, Webster began to write his informing and rational essays on trade and finance, at a time when the legislatures and congress were printing money without knowing very much about it. His first essay, "On the Danger of Too Much Circulating Cash," was published in the *Penna. Evening Post*, October 5, 1776, over the signature of "A Financier." This was followed up at intervals by six pamphlets, "Essays on Free Trade and Finance," and many similar publications, as well as lengthy articles in some of the newspapers. These were variously signed, "A Citizen of Philadelphia," "Timoleon," "Phocion," and "Impartial." His most important contribution was his "Dissertation on the Present Political Union and Constitution of the Thirteen United States," which was published in 1783. In this he pointed out the failure of the Articles of Confederation, suggested that they could not be changed to suit the case, but that a new Constitution, which should provide for a two-chamber legislature, and an Executive separate from the law-making body. He outlined much of what four years later was written into the Constitution of the United States. He even suggested clauses which later had to be inserted as Amendments to that document. He was not in any manner connected with the Convention, and never received any credit for his ideas which were entirely new ones, until the Hon. Hannis Taylor presented a Memorial to Congress in May, 1908, in which Webster was described as "The Architect of Our Federal Constitution." The Memorial was printed as Senate Document No. 461, and there his reputation rests. Webster, who after the Revolution lived in Water Street, south of Chestnut, at what then was No. 47, died there September 4, 1795, and was buried in the grounds of the Second Presbyterian Church, then on the north side of Arch Street, above Fifth. In 1867, the property was sold, and the remains

of Webster were removed to Mt. Vernon Cemetery. Webster published his collected works in one volume, in 1791.

[Biblio.—Hannis Taylor, "A Memorial in Behalf of the Architect of Our Federal Constitution, Pelatiah Webster, of Phila.," U. S. Senate Doc. No. 461 (Wash., 1908); J. Jackson "Hist. of the Germantown Academy" (1910).]

**"WELCOME," PENN'S SHIP**—This was a wooden vessel, square-rigged, 300 tons. Robert Greenway, master. It left Deal, England, September 1, 1682, and arrived 57 days later at New Castle, October 27th (November 6th). The passengers were said to number about 102, not all of them in Penn's party. The ship could not carry all who desired to make the voyage, and 21 ships altogether, during the next few months were required to carry the emigrants to Pennsylvania. About one-third of the original number who embarked at Deal on the Welcome are said to have succumbed to smallpox during the voyage. Two births occurred on the way.

While no complete list of the Welcome's passengers has been printed, the following, given by Edward Armstrong in a lecture before the Hist. Soc. of Penna., in 1851, which avowedly was constructed from facts derived from many sources, is the one from which all discussion of the passenger list starts. It is reprinted here for what it is, and with the notice that it is not universally accepted. While it is said a passenger list of the Welcome exists in London, it may be remarked that if that is true, no good reason has been advanced for keeping it secret, after two hundred and fifty years.

William Penn.

John Barber and Elizabeth, his wife. He was a "first purchaser," and made his will on board the "Welcome."

William Bradford, first printer of Philadelphia and earliest government printer of New York.

William Buckman and Mary, his wife, with Sarah and Mary, their children, of Billinghamurst, Sussex.

John Carver and Mary, his wife, of Hertfordshire, a first purchaser.

Benjamin Chambers, of Rochester, Kent. Afterwards sheriff (in 1683) and otherwise prominent in public affairs.

Thomas Chroasdale (Croasdale) and Agnes, his wife, with six children, of Yorkshire.

Ellen Cowgill, and family.

John Fisher, Margaret, his wife, and son John.

Thomas Fitzwalter and sons, Thomas and George, of Hamworth, Middlesex. (He lost his wife, Mary, and Josiah and Mary, his children, on the voyage.) Member of Assembly from Bucks in 1683, active citizen, and eminent Friend.

Thomas Gillett.

Robert Greenaway, master of the "Welcome."

Cuthbert Hayhurst, his wife and family, of Easington, Bolland, Yorkshire; a first purchaser.

Thomas Heriott, of Hurst-Pier-Point, Sussex. First purchaser.

John Hey.

Richard Ingelo. Clerk to Provincial Council in 1685.

Isaac Ingram, of Gatton, Surrey.

Giles Knight, Mary, his wife, and son Joseph, of Gloucestershire.

William Lushington.

Hannah Mogdridge.

Joshua Morris.

David Ogden, "probably from London."

Evan Oliver, with Jean, his wife, and children, David, Elizabeth, John, Hannah, Mary, Evan, and Seaborn, of Radnor, Wales. (The last a daughter, born at sea, within sight of the Delaware Capes, October 24, 1682.)

Robert Pearson, emigrant from Chester, Penn's friend, who renamed Upland after his native place.

John Rowland and Priscilla, his wife, of Billingham, Sussex. First purchaser.

Thomas Rowland, Billingham, Sussex. First purchaser.

John Songhurst, of Chillington, Sussex. First purchaser. (Some say from Conyhurst, or Hitchingfield, Sussex.) Devoted to Penn. Member of first and subsequent Assemblies. A writer and preacher of distinction among the Friends.

John Stackhouse and Margery, his wife, of Yorkshire.

George Thompson.

Richard Townshend, or Townsend, wife Anna, son James (born on "Welcome," in Delaware River), of London. First purchaser. A leading Friend and eminent minister. Miller at Upland and on Schuylkill.

William Wade, of Hankton Parish, Sussex.

Thomas Walmesly, Elizabeth, his wife, and six children, of Yorkshire.

Nicholas Waln, of Yorkshire. First purchaser. Member from Bucks of first Assembly. Prominent in early history of province.

Joseph Woodroofe.

Thomas Wrightsworth and wife, of Yorkshire.

Thomas Wynne, chirurgion, of Caerwys, Flintshire, North Wales. Speaker of first two Assemblies. Magistrate for Sussex County. "A person of note and character." (Chestnut Street, in Philadelphia, was originally named after him.)

Dennis Rochford and Mary, his wife, John Heriott's daughter. From Ernstorfe, Wexford, Ireland. Also their two daughters, who died at sea. Rochford was member of Assembly in 1683.

John Dutton and wife.

Philip Theodore Lehnman (afterwards Lehman), Penn's private secretary.

Bartholomew Green.

Nathaniel Harrison.

Thomas Jones.

Jeane Matthews.

William Smith.

Hannah Townshend, daughter of Richard.



Doubt has been cast upon several of the names given above, among them, William Bradford and William Wade. The latter is believed to have been in this country before the *Welcome* came, and Bradford's name has been shown to be out of place in such a list. On the Bradford inclusion, Scharf and Westcott give some excellent reasons for asserting he was not a passenger on the *Welcome*.

"We have examined with care the evidence both for and against the assumption that Bradford came over in the ship with Penn," they observe in their *History of Philadelphia* (1884), "and our judgment is that it is by no means proven, but, on the contrary, that the preponderance is against the assumption. The evidence is conflicting. Mr. John William Wallace, of Philadelphia, in his able address before the New York Historical Society on the occasion of the celebration of the two hundredth birthday of Bradford (of whom he is a descendant), has summed up both sides of the case: (1) Bradford, in his *American Almanac* for 1739, stated he was born May 20, 1663; (2) that Watson, Dixon, Armstrong, and all tradition concur in believing that Bradford came over in the "*Welcome*" with Penn; (3) Bradford's obituary, *New York Gazette*, May 25, 1752, says, "He came to America seventy years ago" (which would be 1682), "and landed at a place where now stands Philadelphia, before that city was laid out or a single house built there"; (4) "But, stronger, than all, his name is given among the names of persons belonging either to Philadelphia or the adjoining lower counties under the date of the '12th of y 7th mo., 1683' (minutes of Provincial Council, i., 27)." "My supposition is," says Mr. Wallace, "that Bradford came, took a survey of the country, returned to England, got married, and came finally in 1685, with his press."

Against this the historians mentioned give a mass of evidence against the assumption, but only one of their points need be repeated here, because it is the most conclusive:

"We do know that William Bradford, the printer, did come over in 1685, that he brought books for sale as well as printing materials, and that he came armed with a letter of introduction from George Fox. This letter we think affords indubitable evidence that Bradford did not come on with Penn, and had never been in the colony before. It is dated 'London, 6th month, 1685,' and is addressed to leading members of the Society of Friends in Rhode Island, West and East New Jersey, Pennsylvania and Maryland. Fox says, 'This is to let you know that a sober young man, whose name is William Bradford, comes to Pennsylvania to set up the trade of printing Friends' books, and let Friends know of it in Virginia, Carolina, Long Island, and Friends in Plymouth, Patent and Boston. And what books you want he may supply you with; or Answers against Apostates or wicked Professors' books. He may furnish you with our Answers; for he intends to keep up a correspondence with Friends that are Stationers or Printers here in England. \* \* \* And so you may do well to encourage him. He is a civil young man and convinced of truth. He was apprentice with our friend, Andrew Sowle, since married his daughter,' etc. Now, does any one suppose that a man who had come out with Penn and stayed at least a

year in the province would have needed to be introduced in this way, and had all these particulars told about him by Fox three years later? It is contrary to reason."

[Biblio.—"Memoirs of the Hist. Soc. of Penna.," reprint of Vol. I, edited by Edward Armstrong (1864); J. T. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. I, pp. 99-100 (Phila., 1884); Henry Darrach, "Voyage of William Penn in the Ship *Welcome*, 1682" (Phila., 1917).]

**WELCOME SOCIETY OF PENNSYLVANIA**—Founded 1882, incorporated October 3, 1906, "to perpetuate the memory of those who came to America in the good ship 'Welcome,' in company with William Penn, the founder of Pennsylvania, who arrived in October, 1682; to collect and preserve historic data relative to the settlement of the State of Pennsylvania and the founding of the City of Philadelphia, and to bring together in social intercourse and friendly relations the descendants of the aforesaid persons who came to these shores in the ship 'Welcome.' "

**WERNWAG'S BRIDGE**—For a quarter of a century, the single arch bridge across the Schuylkill at what was known as the Upper Ferry, and the site of the present Spring Garden Street Bridge, was regarded as one of the engineering wonders of the world. This bridge, which was designed by Lewis Wernwag, for a company incorporated in 1811, of which Jacob Ridgway was president, was begun in the year 1812, and completed in January, 1813, after eight months. It cost \$150,000 and the corporation was principally owned by Mr. Ridgway. The abutments were of stone, but the span was of wood. The company's report for 1814 alluded to the enterprise in these words: "It was reserved for the genius of America to throw a single arch over a river three hundred and forty feet wide without any support than its abutments."

Thomas Wilson, in his "Picture of Philadelphia for 1824," describes the dimensions of the viaduct as "fifty feet four inches wide at the abutments, thirty-five feet wide in the center, and three hundred and forty feet four inches span of a single arch, with lamps and footways. The span of the arch is said to be ninety-six feet larger than that of any other known to exist." The structure, like the greater number of bridges in the early days, was covered. It was burned September 1, 1838, and was replaced by another historic structure, the first wire suspension bridge (*q. v.*) erected in this country, the design of Charles Ellet. Wernwag, who had been a resident of Frankford, had gained his experience in bridge building by constructing a bridge across Neshaminy Creek, in 1810, and one over Frankford Creek, in 1811. However, he had an original idea, and received the commission to erect the Upper Bridge over the Schuylkill. In this he was assisted by Joseph Johnson, and Robert Mills, a distinguished architect, designed the architectural exterior of the structure. In 1817, Wernwag designed a bridge over the same river at the Falls of Schuylkill, but this structure was a chain bridge. Lewis Wernwag (1769-1843) was a native of Alteburg, Wurten-

berg, Germany, and came to this country and to Philadelphia, in 1786. It was not until he designed a wooden bridge to span Neshaminy Creek that he came into prominence as a bridge builder. However, after he built the single arch bridge over the Schuylkill at the Upper Ferry, which was sometimes referred to, rather poetically, as "The Colossus of Fairmount," his fame as a bridge builder was secure. He removed to Phoenixville, Pa., in 1813, and subsequently lived in New England and elsewhere, erecting before his death, August 12, 1843, at Harper's Ferry, Va., thirty-two bridges in this country.

WERTMULLER, ADOLPH ULRIC—(1750-1811), Swedish painter who settled here.—See ART DEVELOPMENTS.

WESSAKIKONK—On the west side of the Schuylkill, is mentioned as a "place" in a grant of land by the Upland Court in 1677. The site is supposed to have been opposite the mouth of the Wissahickon Creek.

WEST, BENJAMIN—(1738-1820), portrait and historical painter.—See ART DEVELOPMENTS; TREATY ELM; ACADEMY OF THE FINE ARTS; THOMAS GODFREY, JR.; CHRIST HEALING THE SICK.

WEST PHILADELPHIA—All the territory of the city on the west side of the Schuylkill River is known by this name. It is the largest residential section of the city and contains the 24th, 27th, 34th, 40th, 44th and 46th Wards. West Philadelphia formerly was a borough in the township of Blockley, created February 17, 1844, and embraced Hamilton and Mantua villages and the ground between. On April 3, 1851, its title was changed to the district of West Philadelphia, and its boundaries considerably enlarged. It became a part of the city in 1854.

[Biblio.—M. Laffitte Vieira, "West Philadelphia Illustrated" (Phila., 1903).]

WESTCOTT, THOMPSON—(1820-1888), journalist, lawyer, and one of the outstanding historians of Philadelphia, was born in this city, June 5, 1820, a son of Charles and Hannah (Davis) Westcott. He was educated in the English School of the University of Pennsylvania, but at the age of twelve entered the office of Charles M. Page, a conveyancer, and at the age of seventeen was taken into partnership of his employer. Not long afterward he began the study of law under Henry M. Phillips, and on November 14, 1841, was admitted to the Philadelphia bar. About this time, Mr. Westcott began his literary work. His first efforts were of a humorous character, and his contributions were published in the *St. Louis Reveille*, *New York Mirror*, and *Knickerbocker Magazine*, usually under the *nom de plume*, "Joe Miller, Jr.," and for which he received no other reward than the joy of seeing himself in print. In 1846, he entered journalism, becoming law reporter of the *Public Ledger*, which position he held until 1851. In the meantime, he was asked to take the editorship of *The Sunday Dispatch*,



the first successful Sunday newspaper published in Philadelphia. It is said he consented reluctantly, evidently from remembrance of the several complete failures of former ventures into Sunday journalism here. However, he joined the undertaking sponsored by Lawlor, Everitt & Hincken, and on Sunday, May 14, 1848, edited the first number of *The Dispatch*. At that time Mr. Westcott, not only was editor, but seems to have been the whole staff, so far as editorial labors were concerned. For the following thirty-six years, he was editor of



THOMPSON WESTCOTT

Historian of Philadelphia

*The Dispatch*, the last number from his hand appearing April 20, 1884. It was while he was in charge of this Sunday newspaper that he gained notice as a local historian. He furnished several valuable series of articles on historical matters, but his series on the History of Philadelphia, which was begun in the issue for January 1, 1867, was continued weekly until he retired from the paper. It had been his intention to bring the history down to his own day, but so thoroughly did he do the work, and with such industry and knowledge, that the story of the city was only told to the year 1829. From 1863 to 1871, Mr. Westcott was

an editorial writer for the *Philadelphia Inquirer*, and also wrote for Stephen N. Winslow's *Commercial List*. He edited the "Old Franklin Almanac" (1860-1872), and the "Public Ledger Almanac" from 1870 until within a year or two of his death. In 1884, he was one of the authors of Scharf & Westcott's "History of Philadelphia," the greater part of which was contributed by Mr. Westcott. Among his other books were "Life of John Fitch," "Chronicles of the Great Rebellion," "Taxpayer's Guide," "History of the Test Laws of Pennsylvania," "Official Guide Book of Philadelphia," for 1876; "Centennial Portfolio," "Historic Mansions and Buildings of Philadelphia." Mr. Westcott was one of the founders of the Washington Literary Institute. During his last years his health and eyesight showed signs of failing, and thus decreased his ability for literary work. He died May 8, 1888.

**WHARTON SCHOOL OF FINANCE AND COMMERCE**—A Department of the University of Pennsylvania. Founded by Joseph Wharton, Sc.D., LL.D., of Philadelphia, in 1881, to provide instruction and special training in commercial pursuits. He set aside a fund of \$500,000 for the maintenance of the School, the first of its kind in this country. The founder expressed the desire that the School should offer facilities for obtaining: (1) "An adequate education in the principles underlying successful civil government"; (2) "A training suitable for those who intend to engage in business or to undertake the management of property." The course has been constructed in accordance with these ideals. The Evening School of Accounts and Finance was established by the University of Pennsylvania in 1904, for the purpose of offering advanced instruction in financial and commercial subjects to men who are prepared to pursue university work, but who are prevented by their employment from attending the day classes in the Wharton School. Since 1913, the Wharton School has maintained in several large cities in Eastern Pennsylvania extensions, where courses were furnished similar to those in the Evening School.

**WHEELBARROW MEN**—After the occupation of the Walnut Street Prison, at the southeast corner of Sixth and Walnut Streets, it was customary to employ those male prisoners who had broken some of the rules of the institution in repairing the streets, or cleaning them. They were sent out in gangs, chained to their wheelbarrows, or with clogs and chains hung to their necks. This practice did not long continue, for the Pennsylvania Penal Code, of 1790, which abolished capital punishment for all crimes except murder, also tolled the knell of the wheelbarrow men. On March 9, 1787, nineteen convicts condemned to work in the streets chained to wheelbarrows escaped from the prison, and only a few were retaken. The most sensational incident connected with these wheelbarrow men occurred in the autumn of the year 1789. On September 19th, five of those convicts, who had escaped from the prison, murdered John McFarland, a drover, who, with his brother, resided in a frame house near the south-

west corner of Thirteenth and Market Streets. McFarland's brother escaped from the murderers, who soon were captured, and hanged at Centre Square.

WHEELOCK, OBADIAH, PRIZE FUND—*See* CITY TRUSTS.

WHITEFIELD, GEORGE, REV.—(1714-1770), of whom Hume, the historian, had said, preached religious discourses that "surpassed everything he had seen or heard," came to Philadelphia in November, 1739, when he was only twenty-five, but whose fame had preceded him. He had been in America before having sailed from England to Georgia in December, 1737. As a young deacon in the church, in his native Gloucester, England, his first sermon was said to have "driven fifteen people mad." The Bishop, upon hearing it remarked, he "hoped their madness would not be forgotten before the next Sunday." When he arrived here some of the churches welcomed him, but the clergy generally is said to have taken a dislike to him, and before long, every pulpit here was closed to him, and he had to preach in the fields, and from the Town Hall balcony at Second and Market Streets. His voice was said to have been so penetrating that when he preached at Second and Market Streets he could be heard on the Jersey Shore, or a mile distant. He was the first Evangelical preacher to come here, and Franklin, who was one of his admirers, has related that he exerted a wonderful influence upon the habits of the inhabitants. Within a short time a movement was started to gather contributions of money to erect a suitable meeting-house, where any preacher of any religious persuasion who might desire to address the people of Philadelphia might be heard. Notwithstanding this air of liberality, it was very well understood that the building was erected to accommodate Whitefield.

A lot on the west side of Fourth Street, below Arch, was obtained, and there a meeting-house was erected in 1740. The building and fund were in the hands of trustees, and the proposition for the establishment of a charitable school and academy about this time, found these buildings erected beside the meeting-house. This was the genesis of the present University of Pennsylvania. The Second Presbyterian Church also was organized and for a time held services in this meeting-house. Whitefield drew larger crowds to hear him speak than ever had been witnessed in this country. When he spoke in the streets or in the fields, they numbered from fifteen thousand to twenty thousand persons. He continued to preach all through the Colonies from Georgia to New Hampshire, until very near his death, which occurred at Newburyport, Mass., September 30, 1770. During his first visit to America he had a traveling companion, William Seward. Whitefield was here in November, 1740, in the summer of 1746, in the summer of 1754, and in May and June, 1770. During his last visit he wrote to a friend, under date of May 24th, "To all the Episcopal Churches, as well as most of the other places of worship, I have free access."

[Biblio.—Rev. John Gilles and Aaron C. Seymour, "Memoirs of Rev. George Whitefield, A. M." (Phila., 1820); Benjamin Franklin, "Autobiography"; Samuel Breck, "George Whitefield," *Collections of the Hist. Soc. of Penna.*, Vol. I, No. 6 (1853).]



**WHITEHALL**—Formerly a borough in what is now the 23rd Ward. It lay northwest of Bridesburg, and extended from the United States Arsenal westward, contained in the bend made by Frankford Creek and Little Tacony, and adjoining Frankford. It was situate in the old Township of Tacony and the later Township of the Northern Liberties. It was incorporated into a borough on April 9, 1849, and lost its identity in the consolidation of the city in 1854.

**WHITESTOWN**—A name given to a group of houses on the west side of the Schuylkill, near the Falls, which were built about 1810, by Josiah White and his partner, Erskine Hazard, for dwellings for the hands employed in their wire factory at that place.—See **BRIDGES**; **SUSPENSION BRIDGES**.

**WICACO**, or **WECCACOE**—The name of an Indian village, called on Lindstrom's map, Wichqua Coingh, a tract of land of about 800 acres, fronting on the Delaware River, and commencing at Moyamensingkill, afterward known as Hollander's Creek, extending up the Delaware in breadth 400 rods, in length into the woods 600 rods, granted by the Dutch Governor, Alexander d'Hino-yossa, to Swen Gonderson, Swen Swenson, Oele Swenson, and Andries Swenson about 1654. It extended up, it is believed, beyond the present line of South Street, and westward as far as Seventeenth or Eighteenth Street, about Long Lane near South Street, and thence in a diagonal line to Hollander's Creek. Wicaco is an abbreviation of Wichacomoca, "a dwelling place," from wichqua, "a house."

**WIGWAMS**—The first meeting-place erected for the use of the Tammany Society (*q. v.*) was built toward the latter decade of the eighteenth century on the east bank of the Schuylkill River, near the Upper Ferry. This was called The Columbian Wigwam, because the Society then was known in this city as The Columbian Order. The Society's first great banquet held there was on May 12, 1798, during the French War excitement. The Tammany Society's sympathies always were Democratic; they were the supporters of Jefferson, and in sympathy with the French Revolution. In 1802, their Great Wigwam was at 85 Race Street, between Second and Third Streets. In 1809-18, the Spring Garden Wigwam was west of Sixth Street, south of Buttonwood; and in 1861, the Wigwam was at the northwest corner of Twenty-second and Race Streets, evidently not far from the original meeting-place. In 1866, the Wigwam and Tammany being usually associated with the Democratic Party, the large, temporary structure, erected on Girard Avenue, between Twentieth and Twenty-first Streets, for the Johnson Union Convention, was called the Philadelphia Wigwam. The convention was held by friends of President Johnson's Reconstruction Policy and was held August 14-17, while a great show of troops and artillery surrounded the building to prevent riotous disorders. After the convention, the building was removed, and thus passed the last of the Wigwams. The name, of course, was given the meeting-places of the Tammany Society, to

give the Indian flavor, the aborigines so denominating their dwelling places. During part of the last century the Society often held meetings in large taverns, which for the occasions became Wigwams. The Presidential campaign of 1860, when Lincoln was the Republican candidate, saw the Wigwam make its appearance in a new character. On August 25, 1860, a People's Wigwam, on Sixth Street, below Parrish, was formally opened with a political rally, for Lincoln. During the campaign, these meetings there were frequent. Col. A. K. McClure, Carl Schurz and ex-Governor Pollock spoke there. The building, which was a temporary structure, was sold at auction November 19th, and the following day was taken down.

**"WIDE-AWAKES"**—The Presidential campaign of 1860 was one of the most exciting and picturesque examples of electioneering that had been witnessed in this country. In Hartford, Conn., campaign clubs in the interest of Lincoln were formed of marchers, carrying torches, and wearing a semi-military uniform. They also had in their processions, banners, on which were painted, "Wide Awake," the words being separated by a painting of a wide open human eye. The idea became very popular, and quickly spread nearly all over the North. Philadelphia, which had long enjoyed the triennial Volunteer Firemen's parades, which always were at night, had become accustomed to torch-light processions, soon adopted the innovation. Here, in addition to the regiments of marchers, there were Wide-Awakes who rode horses, a kind of cavalry division. The uniforms consisted of a military cap of the period, made of oil-cloth, a kind of gaberdine and long cape, sometimes of a cambric and sometimes of oil-cloth. The marchers carried coal-oil torches on sticks, over their shoulders, and others had lanterns. It has been explained that the capes and gaberdine were worn to protect the men's clothing from oil dripping from their torches. So popular did the movement become, that a Wide-Awake march was composed for an Albany, N. Y., organization; cartoonists made use of "Wide-Awakes"; there were jokes about them, and Charles G. Leland wrote a booklet, treating the subject comically. This was entitled, "Pipps Among the Wide-Awakes. How He was Joined into Them and How He Unjoined. How He Fit Bled and Died, and How He Got Over It. Showing the Correct and Entire Method of Being Wide Awake, Awoke and Awaken. Wonderful! Terrible! First-Rate! Ahead of Anything Out! or Any Other Man!"

**WILD'S VIEWS OF PHILADELPHIA**—In January, 1838, J. C. Wild and J. B. Chevalier, two young lithographers, who had opened a lithographic establishment at 72 Dock Street, opposite the Exchange, began to issue a series of lithographic plates of the buildings of which Philadelphia then boasted. There were four lithographs in each number, and the series was continued for six months. The regular set consisted of five numbers, quarto, each with a green wrapper, and containing four lithographs on India paper. An additional part was issued in June, containing four larger plates, of a panorama of the city from the State



A "WIDE-AWAKE" OF 1860

(1191)



House steeple. To each of the regular plates there was a poem by Andrew M'Makin, and a description by Ezra Holden, who were editors and publishers of *The Saturday Courier*, published in the building, 72 Dock Street, where Wild and Chevalier had their place of business. The price of the set of five parts originally was three dollars, and the extra part was sold at a dollar. The complete set of plates when the stones and copyright were purchased the following year by J. T. Bowen, a lithographer, included these:

Panorama, from the State House Steeple—North, South, East, West.

1. Fairmount, from the Basin.
2. United States Bank.
3. Merchant's Exchange.
4. View from the Inclined Plane.
5. The Girard College.
6. Eastern Penitentiary.
7. U. S. Naval Asylum.
8. Alms House.
9. Moyamensing Prison.
10. Philadelphia, from the Navy Yard.
11. State House.
12. Pennsylvania Institution for the Instruction of the Blind.
13. Pennsylvania Hospital.
14. Market Street.
15. University of Pennsylvania.
16. U. S. Mint.
17. Christ Church.
18. Manayunk.
19. St. John's Church.
20. Laurel Hill Cemetery.

The re-issue of the plates in a single volume by Bowen, in 1839, bears the title: "Panorama and Views of Philadelphia and Its Vicinity from Paintings by J. C. Wild." In the reprinting of the plates, the lithographic view of The Merchant's Exchange was damaged by three white spots in the sky, and this plate so appears in nearly every copy. Wild, who was a competent lithographer, made the drawings on the stone, and these were printed by John Collins. The same year Wild drew a plate of Pennsylvania Hall, for the volume giving the account of its building, opening and destruction by a mob. For the same volume, but appearing in very few copies, Collins made a lithographic portrait of the poet, John Greenleaf Whittier. McMakin's efforts at song writing and poetry were drastically dealt with in the satire, "Parnasus in Philadelphia."

**WILLS HOSPITAL**—Managed by the City of Philadelphia as a Trust, from a bequest left for the purpose by James Wills, Jr., a prosperous grocer, who, in early life, had been coachman to Anthony Benezet, but, beginning business for himself with a capital of ten dollars, succeeded in amassing more than

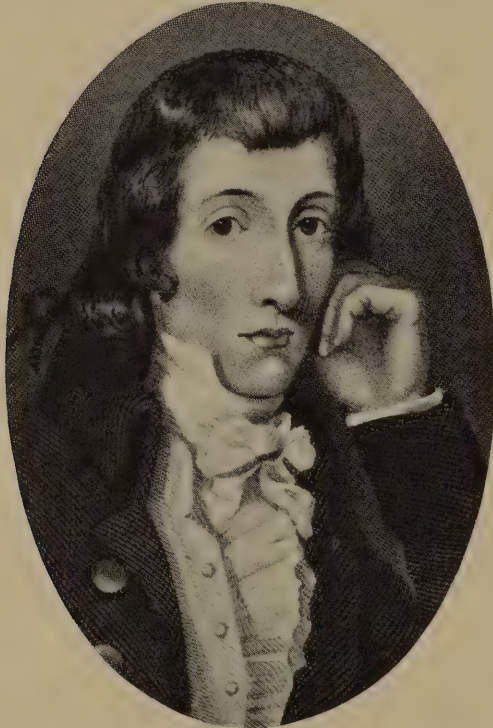
\$100,000 at the time of his death in 1825. The bequest to the city, for the purpose of establishing "a hospital or asylum to be denominated the Wills Hospital for the Relief of the Indigent Blind and Lamé," amounted to \$108,396.35. The corner-stone of the original building, Race Street, above Eighteenth, was laid in 1832, and the hospital opened in 1834. In 1912, the present facade was erected. The institution is managed by a Committee of the Board of City Trusts. On November 13, 1932, the present large hospital at the corner of Sixteenth and Spring Garden Streets was dedicated. It is recognized as the largest institution in the country devoted to ophthalmology. The new building also marked a century of history of the institution.

[Biblio.—Henry Simpson, "Eminent Philadelphians" (1859); Samuel D. Risley, M. D., "The Wills Hospital," in "Founders' Week Memorial Volume" (1909).]

**WILLIAMS, WILLIAM**—(c. 1750–1766), portrait and scene painter.—See ART DEVELOPMENT; SOUTHWARK THEATRE.

**WILSON, ALEXANDER**—(1766–1813), ornithologist, artist and poet, was the son of Alexander Wilson, a weaver, and his wife, whose maiden name was Mary McNab. He was born in the Seedhills of Paisley, Scotland, where it is said his father, himself "a man of sober and industrious habits," was mixed up with "semi-smuggling through secret distillation by the 'wee still,'" as a supplement to his legitimate business of weaving. His father lived to be ninety, but his mother died of consumption when the future American ornithologist was ten. He was educated in the grammar school of Paisley, and at thirteen was apprenticed to a weaver, William Duncan, who was his brother-in-law. While working as a journeyman weaver, from 1782 to 1786, Wilson began to write poetry, among his verses being his poem in the Scottish dialect, "Watty and Meg." This was published anonymously, and its author was pleased to hear it ascribed to Burns, who is said to have remarked that he would have been glad to have written it. In 1789–90, he abandoned the loom and together with his brother-in-law, Duncan, roamed through Scotland as a pedlar, afterwards published a journal of his travels. In 1790, he published his first volume of "Poems," in Paisley. His ill success in selling his little book, which on foot he carried in his pack around the country, caused him to feel a distaste for peddling and he returned to his loom. Having later gained some reputation in Edinburgh by the part he took in a discussion on the relative merits of Allan Ramsay and Robert Ferguson, when he returned to Paisley, he published, "Poems, Humorous, Satirical and Serious." This failed like his first effort, but in 1792, his "Watty and Meg" made his success as a poet, for it is related that one hundred thousand copies sold within a few weeks. He engaged in a labor dispute between the manufacturers and weavers in Paisley, in May, 1792, and one of his satirical poems aimed at the manufacturers he sent in manuscript to the person he attacked, with an offer to suppress it for five guineas. He was prosecuted, sent to jail and ordered to burn his poem. The burning was accomplished quietly on February

6, 1793, but the poem had been secretly printed after the commencement of the prosecution, and it has been suggested that this fact had a great influence upon Wilson's emigration to the United States. He also was inspired with democratic principles, and believed this country offered him greater prospects. Alexander B. Grosart, who edited "The Poems and Literary Prose" of Wilson (*infra*), asserted his poetical attacks upon the manufacturers were warranted, and he discredited the statement that Wilson offered to suppress them for a consideration.



ALEXANDER WILSON

*From the Engraving by Alais After the Painting by James Crow*

Wilson arrived at New Castle, Delaware, on July 14, 1784, and is said to have walked to Philadelphia, beginning his ornithological pursuit by shooting a red-headed woodpecker. Arriving in Philadelphia he is said to have at first been employed by his fellow-countryman, Alexander Lawson, the eminent line engraver, who became his friend and patron. It is said he also tried his old trade, weaving, and peddling. Success did not follow, so he tried school teaching, at first near Frankford, and then at Milestown (*q. v.*), and still later (1802) in West Philadelphia, near Gray's Ferry. This schoolhouse was on the Darby Road near Fiftieth Street and was only removed about fifty years ago. While here Wilson became acquainted with William Bartram, and their conversations inspired him to study ornithology. In 1804, he abandoned school teaching, took to the woods



with his gun and pencil, and then began his crowning work, "American Ornithology." His first journey took him to Niagara Falls, and he walked all the way, there and back, covering in his fifty-nine days, 1,257 miles, or an average of more than twenty-one miles every day. His journey also furnished him with material for his longest poem, "The Forresters," which was published in *The Port-Folio*. Upon his return he perfected his talent for drawing and coloring, beginning that series of drawings which illustrated his great work. The first volume of "American Ornithology" was published by Bradford & Inskip, in November, 1808, a little more than a year after the issuance of the prospectus. The seventh volume was published early in 1813, and it was the author's work upon this which ended his earthly career. Finding it difficult to obtain competent artists to color the plates, Wilson undertook to do this himself, working far into the night, which undermined his health. At the same time he was trying to get out his eighth volume, which was announced for the following November. The immediate cause of his death, which occurred on August 23, 1813, was dysentery. One version accounts for his fatal illness by stating that one day he noticed a rare bird for which he had long been in search, and snatching his gun, he swam a river in pursuit of his prey. From this exposure a cold followed, and then the fatal dysentery. His eighth volume was on the press at the time of his death, and his friend, and biographer, George Ord, completed the task of seeing the remainder through the press. At his own request Wilson was buried in the burying ground of Old Swedes' Church, where "the birds might sing over his grave."

[*Biblio.*—George Ord, "Sketch of the Life of Alexander Wilson" (Phila., 1828); Rev. Alexander B. Grosart, "The Poems and Literary Prose of Alexander Wilson" (Paisley, 1876). This contains Wilson's letters, and corrects several statements of early biographers, as well as giving an authentic portrait of the naturalist.]

WILSON, JAMES—(1742–1798), lawyer, educator, signer of the Declaration of Independence, was born near St. Andrews, Scotland, September 14, 1742, the son of William Wilson, a "bonnet" laird, and his wife, Aleson Landale Wilson. After studying in the United College of St. Salvator and St. Leonard, at St. Andrews, he went to the University of Glasgow and later to the University of Edinburgh. He left Glasgow early in the year 1765, arriving in New York in June of that year. In 1766, he came to Philadelphia, where, for a few months, he was Latin tutor in the College of Philadelphia, later the University of Pennsylvania, where the same year he received his M. A. degree. He then became a law student under John Dickinson (*q. v.*) and was admitted to practice at the Philadelphia Bar in 1767. Almost immediately he went to Reading, where he began to practice law, and in 1770 removed to Carlisle, where he was residing when first he began his public career in 1774. In 1772, he married Rachael, daughter of William Bird, founder of Birdsboro, Penna.

With the beginning of movement which led to the Revolution he was found soundly on the side of the Patriots. He was a member of the Provincial Meeting

of Deputies, July 15, 1774; a delegate to the Provincial Convention, January 23, 1775; in May, 1775, he was selected, with Franklin and Thomas Willing, as a representative in the Continental Congress, taking his seat in that Assembly, May 10th. Re-elected in 1776 and 1777, he was defeated in the election September 14, of the latter year, because he was one of those who had hesitated to declare for independence, resisting the movement on June 8, 1776. However, on July 1, 1776, he and John Morton were the first of the Pennsylvania delegates to vote for Independence, and, with Franklin, the only Pennsylvanians to vote for the Declaration on July 4th. Wilson showed great opposition to the southern views of slavery and taxation. When hostilities were begun systematically, Wilson was chosen colonel of a battalion of militia in Cumberland County, and took part in the New Jersey Campaign of 1776. Having been defeated for Congress, he removed to Annapolis, Md., where he practiced law for a year, at the end of which time he returned to Philadelphia which thereafter became his home. About this time he became very unpopular in Philadelphia. He denied the right of the City Council to regulate the price of food, and he acted as counsel for various Tories who were being prosecuted for treason. This unpopularity, in which two others shared, culminated in a tragic attack upon Wilson's residence, then at the southwest corner of Third and Walnut Streets, on October 4, 1778.—See FORT RITTENHOUSE.

On December 31, 1781, Wilson was appointed by Congress a director in the Bank of North America. On May 23, 1782, he was appointed Brigadier-General of Militia. The same year (November), he acted as counsel for Pennsylvania before the Court of Arbitration, which decided the Connecticut claims to lands in the Wyoming Valley. On November 12, 1782, he was elected to Congress. He took his seat January 2, 1783, and, excepting for the year 1785, was a member of that body until the Constitution was adopted. He was a member of the Convention which framed the present Constitution of the United States, and exercised considerable influence in the framing of that instrument. Naturally, he now became a leader of the Federalists. He was a member of the Convention which framed the Constitution of Pennsylvania, 1789-90, being on the committee which submitted the draft for that charter. In October, 1789, President Washington appointed him an associate justice of the United States Supreme Court, and the following year he was appointed professor of law in the newly organized law school in the Philadelphia College, now the University of Pennsylvania. This was the first law school in the United States. He delivered lectures in the institution for nearly two years. In 1791, he was appointed by the General Assembly of Pennsylvania to make a digest of the State's laws. He was in the South, travelling on his Judicial Circuit, when he fell ill in Edenton, N. C., where he died August 28, 1798. His law lectures, whose course had been interrupted when the College became merged with the University, were published in three volumes, edited by his son, Rev. Bird Wilson (Phila.), 1803-04. In November, 1906, through a movement inaugurated and conducted by Burton Alva Konkle, biographer of Wilson, the latter's remains were brought to this

city, where, after lying in state in Independence Hall, they were interred in the yard of Christ Church, where a memorial tablet was erected.

[Biblio.—B. A. Konkle, "James Wilson and the Constitution, Address Before the Law Academy, November 14, 1906" (Phila., 1907); "The James Wilson Memorial," *Amer. Law Register*, January, 1907; H. Simpson, "Eminent Philadelphians" (1859); Andrew Bennett, "James Wilson of St. Andrews" (St. Andrews, N. D., 1929); L. H. Alexander, "James Wilson, Nation-Builder," *The Green Bag*, January and February, 1907; "An Historical Catalogue of the St. Andrew's Society of Philadelphia" (1907).]

**WILSTACH, THE W. P., COLLECTION OF PAINTINGS**—To be seen in Memorial Hall, Fairmount Park. Founded by Mrs. Anna H. Wilstach, who died in 1892, and who left \$600,000 and her gallery of 150 paintings to the city as the nucleus of a municipal art gallery. The paintings, in the main, had been gathered by the testator's husband, William P. Wilstach, and it had been his desire to leave the collection as a whole to the City of Philadelphia, to be exhibited in a suitable art gallery in Fairmount Park. The collection, after being taken over by the city, was housed in Memorial Hall. Since the collection has come into the possession of the city, about 500 pictures have been added to the collection.

Among the paintings in the collection are:

Munkacsy's, "Last Day of the Condemned."  
 Jean Paul Laurens', "Vengeance of Urban VI."  
 Constable's, "Old Brighton Pier."  
 Van Dyck's, "Crucifixion."  
 Murillo's, "Christ Bearing the Cross."  
 Raeburn's, "Portrait of Col. MacDonald."  
 Jan Steen's, "Fortune Teller."  
 Whistler's, "The Lady with the Yellow Buskin."

The collection is of value as illustrating the leading schools of painting in virtually every period down to the present day.

Mr. Wilstach, who was in business as a dealer in saddlery hardware, at 38 North Third Street, retired in 1858, and built a mansion at the northeast corner of Eighteenth and Walnut Streets, where he devoted himself to collecting works of art. He died September 17, 1870, at Saratoga, in the fifty-fifth year of his age. His widow increased the very large estate which he left her, and when her will was probated, March 1, 1892, it was announced her bequest to the City of Philadelphia amounted to two million dollars.

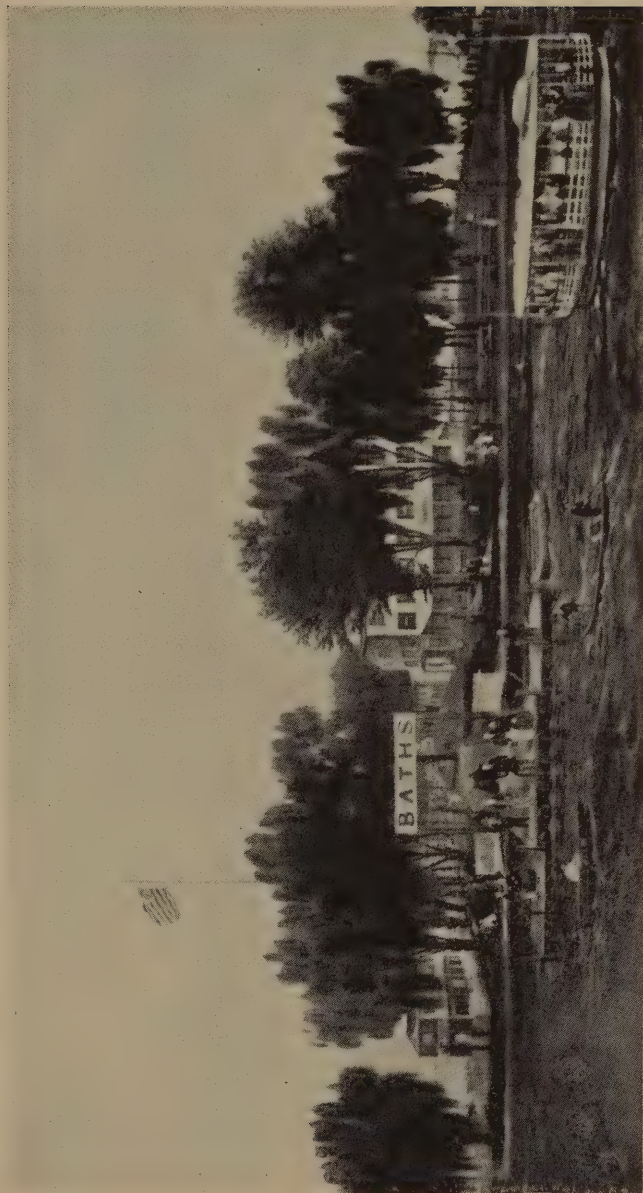
**WILTON, BERNARD** (c. 1760), English portrait painter.—See **ART DEVELOPMENT**.

**WINDMILL, or SMITH'S ISLAND**—Was formed from two banks or shoals which are laid down upon Holmes' map, 1683-85, one opposite Spruce and Pine Streets, the other down below South. They were probably nothing



more than mud banks, but were gradually united, and rose above high water. In 1746, John Harding, a miller, took possession and built upon it a wharf and windmill costing six hundred pounds. Harding died before the mill could be put into operation, and his administrators—one of whom was his own son—in June, 1749, conveyed it to George Allen, who in the same year conveyed it to William Brown; the latter occupied the mill. It seems that there was difficulty about the title. Owing to the number of transfers and selling in shares, the title of the Island always was in difficulty. Windmill Island, according to Scull & Heap's map of 1750, and Clarkson & Biddle's map of 1752, was considerably south of the locality known as Smith's Island, which extended from Walnut to Arch Streets. The windmill and wharf were opposite a point between Spruce and Pine Streets. The island extended southerly, inclining to the east, nearly to Christian Street, and there was a small island on the south. Independent of the island, there was north of it a mud bank, which extended from a point above Spruce Street to one not far below Chestnut. For many years this was covered at high tide.

In a memorial Edwin A. Stevens presented to the Pennsylvania Legislature, in 1852, he described Windmill Island then as extending in length upwards of half a mile, and comprising twenty-eight acres and four perches. The Island was before the Pennsylvania Authorities on several occasions, it provoked several pamphlets reciting claims and counter claims. In 1819, Edward Sharp bought part of the property at proceedings in partition among the heirs of George Goodwyn, and 1820, it was to have been a feature in a bridge scheme which came to naught. The river and islands were claimed by the proprietaries of New Jersey and Pennsylvania under their charters, and from this circumstance probably a great deal of the early confusion of title arose. After the Revolution an agreement made between the States of New Jersey and Pennsylvania, April 26, 1783, confirmed by the Legislature of Pennsylvania, September 20, 1783, six islands of thirteen between Trenton and the southern boundary of Pennsylvania were allotted to the latter, including Windmill Island. Grants to individuals had been made by New Jersey rights in Windmill Island before 1783. On June 6, 1817, John Smith purchased part of the Island from Miers Fisher *et al.*, and in the Smith family the property remained until 1879. A channel was cut through Windmill Island, in 1838, to permit the shorter passage of ferry boats to and from Camden, and both islands were removed by the Federal Government, between 1891 and 1897, to improve the navigation of the Delaware River. From 1826, when Cogan established a bathing resort on the northern end of the Island, until about 1890, the Island remained as a summer resort. In its heyday it was known to all Philadelphians as Smith's Island, but during the last eleven years of its reign, it was Ridgway Park. When the resort was known as Smith's, two little catamaran steamboats, whose propelling wheel was in the middle, between the twin hulls, plied between Walnut Street Wharf and the Island every ten minutes. The bath house was not the only attraction in the resort, for there was a restaurant, beer garden, music, and occasionally a balloon



SMITH'S, OR WINDMILL ISLAND, IN 1861  
*From the Painting by Carl Baum*

ascension or a tight rope performer to lure the excursionist. Windmill Island was part of the City of Philadelphia and was attached to the Fifth Ward, after the city was divided into numbered wards, in 1854. In 1856, George N. Tatham, who had purchased the island, later known as Smith's, obtained a patent for it from the Legislature of Pennsylvania. This was later purchased by the Smiths, who improved the amusement park, retaining it until, in 1879, the island was purchased by Jacob E. Ridgway. The willow trees, which were a feature of the inviting old park, were planted in 1840. The lower end of Windmill Island, for many years before its removal, was occupied by the Reading Railroad Company. On May 9, 1800, Joseph Brous, alias La Roche; Peter Peterson, alias La Croix; and Joseph Baker, alias Boulanger, were hanged on Windmill Island for piracy on board the schooner Eliza. This fact has given rise to the erroneous impression that the island had long been the execution ground for pirates tried here. Carl Baum, in 1861, painted a picture of Smith's Island, in which appears one of the little steamboats, which succeeded the rowboats, which the Smiths used when they opened the park.—See DELAWARE RIVER BRIDGES.

[Biblio.—"Memorial of Edwin A. Stevens in Relation to Windmill Island" (1852); George N. Tatham, "Statement on Behalf of the Owners of Windmill Island" (1855); R. Rundle Smith, "Brief of Title to Windmill Island," *Penna. Mag. of Hist. and Biog.*, January, 1899; *Phila. Press*, July 20, 1890.]

**WIRE BRIDGE**—This was the popular name applied by Philadelphians to the wire suspension bridge across the Schuylkill, at Fairmount, on the line of the present Spring Garden Street Bridge, which replaced Wernwag's Bridge (*q. v.*) which had been destroyed by fire in 1838. The following year the free bridge act permitted the City of Philadelphia to appropriate thirteen thousand dollars toward purchasing the rights of the bridge company. Colonel Charles Ellet, Jr., who had had considerable experience as an engineer in building railroads and canals, was engaged by the County Commissioners to design and erect a new bridge at this point. His design called for a suspension bridge of wire cables, which was as much a novelty at the time as was Wernwag's single arch bridge. There had been a chain suspension bridge across the river at the Falls of Schuylkill, but its history had not been satisfactory.—See CHAIN BRIDGES. Ellet's structure was not so graceful an object as Wernwag's, but it involved new materials, if not new principles. As it was the first suspension bridge of its kind in this country, a few particulars regarding its construction are illuminating, since its design, on large scale is still being used after nearly a century of progress in bridge building. The length between abutments was 343 feet, and between the supporting rollers at the apex of the columns, 357 feet; width of floor and footways, 27 feet. There were five distinct cables on each side, each containing 260 strands of wire of about  $\frac{1}{8}$ -inch in diameter. Each cable was  $2\frac{5}{8}$  inches in diameter, weighed four tons, was 600 feet in length, and was calculated to sustain a weight of 800 tons. The floor of the bridge was suspended by means of cables, small wires, one inch in diameter, each capable of sustaining two tons,



seventeen of the wires being wound in each cable. These cables were attached to the floor beams. The cables were covered with a coating to prevent rust. The bridge was opened to traffic on January 2, 1842. In 1875, it was removed, although it was considered as a triumph of engineering skill, and one writer declared "its destruction would be the removal of one of the most interesting landmarks in Philadelphia." The Wire Bridge furnished the model for the Niagara Suspension Bridge, which Colonel Ellet began to erect, in 1848, but from which construction he withdrew at the end of that year.

WIRELESS IN PHILADELPHIA—See RADIO; TELEVISION.

WISSAHICKON—A settlement in the 21st Ward at the mouth of the creek of that name. A station of this name is on the Chestnut Hill Division of the Pennsylvania Railroad. For many years the Philadelphia Horse Show was an annual fixture here. The section has become noted for its fine suburban residences.

WISSAHICKON CREEK—Rises in Montgomery County, flows generally to the south, bearing west, and enters the Schuylkill above the Falls. CRESHEIM CREEK (*q. v.*), which rises in Montgomery County, enters the Wissahickon at Livezey's. It received its name from Cresheim, in Germany, from which some of the original settlers of Germantown came. PAPER MILL RUN (*q. v.*) rises and empties into the Wissahickon near the intersection of Rittenhouse Lane. Wissahickon is derived from Wissa mechan ("catfish"). On Holmes' map it is called Whitpain's Creek, after the name of one of the original settlers with Penn. The creek is about seven miles in length within the City of Philadelphia. The road along the creek was begun in 1826.

In 1867, the land along both sides of the stream was taken by the city, for park purposes, and was incorporated in the extended Fairmount Park. For the past century it has been one of the regions of interest for Philadelphians and for visitors to the city. Along its banks are many sites of historic or romantic interest. Many legends have grown up around some of its rocks and dells. It was a favorite haunt of John F. Watson, the annalist; George Lippard, the sensational novelist, as boy and man haunted its romantic scenes, which attracted him so much that he was married on Mom Rinker's Rock (*q. v.*). Edgar Allan Poe often strolled along its shores, and left a beautiful legend of it in his tale, entitled "The Elk," first published in *The Opal*, for 1844. This was illustrated by an engraving, which bore the title, "Morning on the Wissahickon." In addition to reverting to the Wissahickon in some of his romances, Lippard wrote a novel entitled, "Blanche of Wissahickon." Fanny Kemble (*q. v.*) was charmed with the wooded and rock bound stream, which at times brings visions of Swiss scenery. Her volume of "Poems," published in Philadelphia, 1844, occurs her verses, "To the Wissahickon," which display more affection for this charming valley than has been expressed by any other writer. It has been said

that Fanny Kemble "discovered" the Wissahickon, which, while not in accordance with the facts, is a statement which has some foundation, for she elevated it in her verses to something more vital than a resort for picnickers. It need scarcely be said that almost all the legendary lore which has accumulated around various rocks and pools and what not along the stream is based upon nothing more secure than imagination. The Wissahickon first "made" the guide book stage in 1834, when it was mentioned in the list of "Fashionable Rides, etc.," in *Philadelphia As It Is*.

A writer in *The Casket* for January, 1829, who signs himself "L. S.," observes of this beautiful stream: "It still retains the old Indian appellation of Wissahickon—supposed to have originated in the circumstance of a young squaw of that name, the wife of a celebrated chief, having taken refuge in a cave about two miles from its mouth, after escaping from a band of hostile savages, who, in the absence of her husband on a hunting party, had captured, and were in the act of conveying her to their own domains in the highlands, now called the Blue Ridge."

[Biblio.—F. B. Brandt, "The Wissahickon Valley" (1927); Cornelius Weygandt, "The Wissahickon Hills" (Phila., 1930).]

**WISSINOMING**—A railway station in the 41st Ward, around which has grown up a settlement. It is on the New York Division of the Pennsylvania Railroad. Receives its name from a creek in the vicinity, which is derived from Wissachgamen (a place where grapes grow).

**WISTAR INSTITUTE OF ANATOMY AND BIOLOGY**—A Division of the University of Pennsylvania, corner 36th and Spruce Streets. In 1892, a charter was secured by General Isaac J. Wistar, of Philadelphia, conferring perpetual incorporation, with the right of perpetual succession and a corporate seal, upon a corporation to be called "The Wistar Institute of Anatomy and Biology." The museum, commonly known for many years as the Wistar or Wistar and Horner Museum, and a plot of ground, were presented by the University of Pennsylvania to the Wistar Institute.

Building was erected in 1893, and an addition in 1897, costing in all about \$170,000. An endowment yielding an annual income of about \$40,000 was established. The buildings and endowment were gifts of General Isaac J. Wistar, and by his will the Institute becomes the residuary legatee to his estate.

The Wistar Institute was established as a research museum to serve all institutions alike in the encouragement of original scientific research in anatomy and biology. Its laboratories and collections are open under suitable regulations to investigators from all institutions, and to private individuals, who are capable of making proper use of its advantages.

In April, 1905, an Advisory Board of Anatomists of the Wistar Institute was organized with authority to recommend to the Institute methods for the promotion of research anatomy and the organization of a central anatomical

WISTAR



PARTY

Mr. J. Dundas Applecott requests  
the pleasure of Mr. Geo. W. Childers'  
company on Saturday evening Feb 27: 92  
at nine o'clock at 509 S. Broad St.

*The time of an early answer is requested.*

A CARD FOR A WISTAR PARTY IN 1892

(1203)



institute or "clearing-house" for anatomy in America. In 1906, the Institute was appointed as the Central Institute of the United States for Brain Investigation. This appointment was made by the Central Commission of the International Association of Academies for Brain Investigation.

In addition to its research and museum work the Institute issues the following publications: *Journal of Morphology*, *The Journal of Comparative Neurology*, *The American Journal of Anatomy*, *The Anatomical Record*, *The Journal of Experimental Zoology*, *Memoirs of the Wistar Institute* and *Bulletin of the Wistar Institute*. The journals mentioned comprise the principal independent anatomical journals published in the United States, and the Wistar Institute has assumed the responsibility for them as a cooperative measure and with the purpose of assisting the advancement of anatomy in America.

**WISTAR PARTIES**—These delightful entertainments are given by members during the winter season. The Wistar Party, as an organization, dates from 1818, the year Dr. Caspar Wistar died. Dr. Wistar, who lived at the southwest corner of Fourth and Locust Streets, entertained on Saturday evenings in his home distinguished men of science, visiting diplomats and travellers of distinction in a simple, democratic manner. A kind of intellectual salon, new to this part of the country, resulted. The guests from Philadelphia usually were members of the Philosophical Society. After the doctor's death some of the Philosophical Society members, who did not want to see so delightful an institution pass, inaugurated what they called Wistar Parties. The various members entertained in turn, and were pledged to do so in a simple manner, so far as refreshments were concerned. The Civil War put an end to the organization, but in 1886 it was revived, and in 1918, at a dinner given in the Hall of the Historical Society of Pennsylvania, celebrated its centennial, an historical paper being read by Hampton L. Carson.

In reviving the Wistar Party, in 1886, the rule to admit to membership only members of the Philosophical Society was rescinded, and as the Fortnightly Club was expiring at this time, its members were elected into the Wistar Party, now known as the Wistar Association. In 1898, the eligibility rule as to membership in the Philosophical Society was restored. The officers of the Wistar Association are a Dean, and an Executive Committee of three. The engraved invitation card of the Wistar Party, which contains a portrait of Doctor Wistar, was adopted in 1835.

[Biblio.—Hampton L. Carson, "The Centenary of the Wistar Party" (Phila., 1919); Samuel Breck, "Recollections," edited by H. E. Scudder (Phila., 1877).]

**WITT (or DE WITT) CHRISTOPHER**—(1675-1765), physician, botanist and mystic, is said to have been born in Wiltshire, England, and coming to America in 1704, joined the theosophical colonists on the Wissahickon. When, four years later, Kelpius (*q. v.*), the leader of this band of pietists, died, Doctor Witt, together with Daniel Geissler, removed to a small house in Germantown.

The place was owned by Christian Warner, who with his family looked after the welfare of his tenants. In 1718, he purchased 125 acres in Germantown, and there is a tradition that he had a large mansion at the southeast corner of High Street and Germantown Road. He is credited with having there established the first botanical garden in America. He was a friend of John Bartram, who visited his garden in 1743 and wrote a letter about it to Peter Collinson. From this missive it seems that Bartram, while impressed with the collection, discovered the Doctor was far more concerned with astrology, magic and mystic divinity, subjects which the good Quaker wrote "will not bear to be searched and examined into." On the whole he enjoyed his visit and added that the Doctor, on the whole, "hath a considerable share of good in him." Witt is also credited with having been an ingenious mechanic and of having constructed the first clocks made in America. He also is said to have had a large pipe organ constructed with his own hands. He cast horoscopes for those who wanted them, and went around with a hazel rod used in his divinations. At eighty his eyesight failed him and eventually he became totally blind. His wants were administered to by his black slave, Robert, who was with him to the end, which came in January, 1765, when he was ninety years of age. He was buried in the Warner Burial Ground, at High, Haines, Morton and Hancock Streets, a site now occupied by St. Michael's Episcopal Church. Witt translated much of the Latin verses by Kelpius, and also painted a portrait of the head of the mystic band, in 1705. If this portrait was painted by Witt in 1705, the date found on the canvas, it remains the earliest example of portrait painting in this part of the world. Both the manuscript of Kelpius's poetry and the portrait are in the collection of the Historical Society of Pennsylvania.

[Biblio.—J. W. Harshberger, "The Botanists of Philadelphia and Their Work" (Phila., 1899); H. G. Jones, "The Levering Family" (Phila., 1858); Rev. S. F. Hotchkiss, "Ancient and Modern Germantown, Mount Airy and Chestnut Hill" (Phila., 1889).]

**WOODLANDS, THE**—The country-seat of the Hamiltons, who owned a large tract of ground in West Philadelphia, consisting of about 600 acres. The mansion still stands in the cemetery of the same name, not far from the entrance at Thirty-ninth Street and Woodland Avenue. The cemetery contains 86 acres, all that remains of the wooded estate. In 1735, the year he gained his case for the liberty of the press in New York City, and thus established the traditional skill of "the Philadelphia lawyer," Andrew Hamilton purchased the estate in West Philadelphia. At that time the tract was 356 acres in extent. Hamilton, in 1741, devised the property to his son, Andrew, and the latter willed it in 1747 to his son, William, who that year began the erection of a mansion on the grounds. This structure was succeeded about the time of the Revolution by the interesting building now standing. The grounds and the buildings on them were purchased in 1840 by the Woodlands Cemetery Company, which corporation laid out the tract for burial purposes.—See **HAMILTONVILLE**; **ANDREW HAMILTON**; **BUSH HILL**.

**WOODFORD**—At the Dauphin Street entrance of the East Park, close to Strawberry Mansion. The building was erected in 1742 by Thomas Shute, and is thus the oldest mansion now standing in Fairmount Park. At one time it was the country-seat of William Coleman, a friend of Franklin, of whom the sage remarked, thus giving him a kind of immortality, "He had the coolest, clearest head, the best heart and the exactest morals of any man I ever met with." Coleman was a successful Philadelphia merchant; one of the trustees of the Academy, in 1749, and for years treasurer of the Library Company of Philadelphia. In 1758, he was appointed one of the Associate Justices of the Pennsylvania Supreme Court, which office he held until his death in 1769. Woodford was his country-seat, his city residence being at the northwest corner of Second and Pine Streets. William Lewis, a lawyer, who, during the Revolution defended several of the Quaker loyalists, subsequently occupied Woodford. The property came into the possession of the city in 1868. It was used as headquarters of the Captain of the Park Guard from 1912 until the building was "restored" in 1931.

**WOODS, GOVERNOR'S**—It is not often realized that when the first English settlers came to this part of Pennsylvania and began to lay out the town of Philadelphia, its site was completely covered with trees, many of them of great size. In 1902, a great oak was cut down in Darby, that was computed to be nearly a thousand years old, and the oldest tree in England today, the Queen Oak in Sherwood Forest is not more aged. The city as it developed westward from the Delaware River was literally cut out of a forest. A great deal of this wooded land still remained in the possession of the Penns up to the Revolution, and popularly was referred to as "The Governor's Woods." At the middle of the eighteenth century this forest extended as far eastward as Eighth Street; and Market, or High Street was merely a narrow road through a colonnade of trees. Watson states that just before the Revolution the so-called Governor's Woods lay between High and Cedar Streets, and from the Centre (Broad Street) to the Schuylkill River. At that time the woods had a caretaker, one Adam Poth, whom the annalist describes as "a consequential German who gave himself magisterial airs." These woods also were known as Centre Woods, and lined both sides of High Street. Woods abounded in Moyamensing, Wicacoe, and in the northern part of the city. By the middle of the nineteenth century, the little patches of woods in various sections were given local names, as Sherwood Forest, at Angora, entirely removed in 1908; Camac's Woods (*q. v.*), which started at Ninth Street and the present Columbia Avenue, and extended to Cohocksink Creek. This became a favorite recreation resort. Circuses pitched their tents there; in 1860, on August 15, John E. Heenan, the famed "Benecia Boy," gave a boxing exhibition there; and picnickers found grateful charm in the woods, while some of our first baseball matches, and balloon ascensions drew crowds there. A little book, entitled "Penn's Woods, 1682-1932," by E. E. Wildman, published, 1933, tells something of the remaining forest monarchs outside of Philadelphia that attract attention, and retrospection.



**WOODSIDE, JOHN ARCHIBALD**—(1781–1852), sign and ornamental painter, was the son of John and Elizabeth Woodside, and was born in Philadelphia in 1781. His father was an engrossing clerk, and was employed in various governmental offices in this city. The young painter is believed to have been apprenticed to Matthew Pratt, a portrait and eminent sign painter in this city, whom Woodside succeeded in business, after Pratt's death, in 1805. Woodside was an excellent painter of still life, dead game and fruit pieces, but won his great fame from his sign boards, of which Dunlap observed, "Woodside's of Philadelphia, paints signs with talent beyond many who paint in higher branches." He was in demand for ornamental painting on fire engines, banners and firemen's hats and capes, as well as for pictorial sign boards. He first exhibited at the Academy of the Fine Arts in the display of 1817, and only a few times thereafter, the last time, in 1834, when he sent a portrait of a dog. His most notable sign board was the one he painted for John Chase's New Theatre Tavern, at the corner of Sixth and Carpenter (Ranstead) Streets, in 1822. This board portrayed William Warren in the character of *Falstaff*. He was at the height of his career between 1825 and 1835. After that the elaborate signs disappeared and Woodside was called upon to paint pictures on the side panels of the omnibuses (*q. v.*), when those vehicles were introduced here. When he died, February 26, 1852, *The Public Ledger* said of him, that "he was one of the best sign painters in the State, and perhaps in the country, and was the first to raise this branch of art to a degree of excellence here which it has now attained." One of Woodside's sons, Abraham (1819–1853), was a promising historical painter, and figures in "The Comic Natural History" (*q. v.*), where the caricature of him has erroneously been identified as John Archibald Woodside. The elder Woodside had another son, John A. Woodside, Jr., who was engaged as a wood engraver here between 1837 and 1840.

[Biblio.—J. Jackson, "John A. Woodside, Philadelphia's Glorified Sign Painter," *Penna. Mag. of Hist. and Biog.*, January, 1933.]

**WOODSIDE PARK**—A summer amusement place on the western edge of Fairmount Park, north of the Methodist Home, and lying south of Ford Road. Opened in the summer of 1897. The park is owned by the Woodside Real Estate Company (capital, \$100,000), but all of its stock is in the possession of the Fairmount Park Transportation Company, which operates the Park trolley line. It is the principal attraction of passengers on the Park trolley lines in summer.—See FAIRMOUNT PARK TROLLEY.

**WOOLASTON, JOHN**—(c. 1758–60), English portrait painter.—See ART DEVELOPMENT.

**"WORKSHOP OF THE WORLD"**—One of the more recent designations of Philadelphia.—See NICKNAMES.

**WRENCH, MARY**—(c. 1778), miniaturist.—See ART DEVELOPMENT.

**YELLOW COTTAGE**—This was a tavern once owned and kept by a man named Steel, and in the early part of the last century was a rendezvous of the "Eastern Neckers." The building, a two-story, rambling structure, stood below Old Second Street toward the Delaware River, on a line with the present Moore Street, near Greenwich Point. In the '40s and '50s, it was the terminus of one of the omnibus lines, starting from the Merchants' Exchange.

**YELLOW FEVER IN PHILADELPHIA**—See EPIDEMICS; STEPHEN GIRARD; MATHEW CAREY.

**YOKUM'S ISLAND, AND CHAMBER'S NECK ISLAND**—Rose from a marsh on the west side of the Schuylkill River just above Inckhornskill or creek, which ran into the Schuylkill on the west side of the bend and north of Penrose Ferry. It is now fast-land.

**YORK BUILDINGS**—These were about eight in number and extended from Columbia Avenue (Seventh Street) westward to Eighth, on the south side of Walnut Street, erected about 1815. Several of the original structures remain. In their day these large three and a half story dwellings were occupied by persons of fashion.

**YOUNG MEN'S CHRISTIAN ASSOCIATION**—Young Men's Christian Associations all over the world owe their existence to the inspiration of a young clerk in a great dry goods warehouse in London, in 1844. This young man, who induced his employers to let him have a room in the building, where religious meetings might be held, was George Williams, who, quite unconscious of the growth to follow his simple and unambitious movement, began to interest his fellow employees in his idea in 1844. The movement grew rapidly, it was heard of in other English cities, and naturally, finally was adopted in America. At first in Boston and Montreal, in 1851, followed rather closely by New York and Cincinnati, and in Pittsburgh in 1854, the year which witnessed the organization in Philadelphia. In this city the guiding genius and chief inspirer was George H. Stuart, who was the impelling force for many philanthropies in Philadelphia, and particularly with religious movements. Mr. Stuart had heard of the London experiment, and when he was in the British capital, in 1851, the year of the great World's Fair with its Crystal Palace, he visited the founder of the Y. M. C. A., in the dry goods establishment where he was employed as a clerk, and was present at some of the meetings. Mr. Stuart was much impressed with what he saw, and returning home gave some attention to the Associations that were being founded in this country and Canada. That he went slowly was due to the fact that the Evangelical Churches as a rule were not very hospitable to the idea, which they believed encroached on the domains of the regular churches. However, after seeing other cities here organize their Y. M. C. A.'s, Mr. Stuart called a meeting of a few gentlemen whom he had interested and others, which

was held in Jayne's Hall, in Sansom Street, between Sixth and Seventh Streets, on June 15, 1854. There was organized the Young Men's Christian Association, of Philadelphia. It had fifty-seven members. The meeting elected George H. Stuart, president; and Henry S. Murray, secretary. A small second-story room on the south side of Chestnut Street, below Seventh, was secured, and there the Association began its work. The headquarters were shifted after varying periods, and in 1857 it became evident that a full-time secretary, who should be paid, was needed. A young clerk in a Market Street Clothing Store, who had attended the meetings and in whom Mr. Stuart and others detected great things, was offered the position at a thousand dollars a year. He accepted, and Mr. Stuart assumed the obligation of seeing that the young secretary received his salary. This young man, then unknown, was John Wanamaker, of whom Mr. Stuart wrote in telling the story of the origin of the Y. M. C. A., in this city, "his remarkable talent for organization showed itself even at that early day and soon brought the Association to the notice of the various Evangelical Churches of Philadelphia." The Association was incorporated in 1858. John Wanamaker, who had built up the Association in a remarkable manner resigned as secretary, in 1861, to go into business. However, later in life he became president of the Association, and was so much responsible for its early success that he usually is regarded as its founder. For many years the Association occupied rooms at 1210 Chestnut Street, but in 1875 the organization began the erection of a large Y. M. C. A. building at the southeast corner of Fifteenth and Chestnut Streets. This structure, which cost \$500,000, had a large auditorium, in which many famous lecturers were heard, and in which General Booth, founder of the Salvation Army, spoke, and Mark Twain, George W. Cable and Dr. Edward Everett Hale gave readings from their works. In 1903, the Y. M. C. A. erected the initial unit of its present building on Arch Street, west of Broad, a structure which has been extended more than once. The Association has branches in various parts of the city, and under its modern policy conducts activities of interest to men, women, boys and girls, with educational classes, gymnasiums, swimming pools, and even conducts an apartment hotel which is largely patronized.

[Biblio.—"Life of George H. Stuart, Written by Himself," edited by Robert Ellis Thompson (Phila., 1890).]

**YOUNG MEN'S HEBREW ASSOCIATION**—This organization was the outgrowth of an earlier society known as the Hebrew Association, which had been founded by Nathan Weissenstein, in a room on Fifth Street above Race, and later occupied a hall at the southeast corner of Ninth and Spring Garden Streets. At a meeting held May 12, 1875, in Covenant Hall, Sixth Street below Fairmount Avenue, the Young Men's Hebrew Association was finally organized, with Meyer Sulzberger, president. The principal objects of the new organization were the establishment of a reading room and library, and giving lectures and entertainments of a literary and intellectual character. Its first



home was in a suite of rooms in the Spring Garden Institute. Since then the Association has had several headquarters until, in 1924, it moved into its large and modernly equipped building at the southeast corner of Broad and Pine Streets. There the buildings are jointly used by this Association and by the Young Women's Hebrew Association, which was organized in 1894. The Men's Association was incorporated in 1889.

**ZEIGLER'S PLAINS, SPRING GARDEN**—This ground lay west of Sixth Street, below Buttonwood Street, and appears to have been opened in the autumn of 1799, by Samuel Zeigler, who, for two years before that date, kept a tavern at Fourth and Callowhill Streets. The Plains seem to have been inaugurated October 24, 1799, when it was the scene of "a grand Jubilee," and "triumph of principles of Republicanism over a foreign faction." On that occasion these Democrats, for they had not yet established a name for themselves, at that time usually calling themselves Republicans, had a barbecue. All of this was in honor of the election of Judge McKean as Governor of Pennsylvania. His followers gloried in the statement of "his uniform opposition to British tyranny." Being thus dedicated to Democratic principles, a wigwam was erected alongside of Zeigler's Tavern on the property. It was there in 1811. Zeigler's Plain does not appear to have been mentioned after the jubilee referred to.

**ZELOSOPHIC SOCIETY**—This literary society of the University of Pennsylvania dates from the year 1829, and while it has been an active organization for the greater part of the century of its existence, there have been one or two periods when it was more or less quiescent. In May, 1829, under the leadership of John Smith and Conrad Boyer, two undergraduates, the Society was organized. It held debates, had literary meetings, and in the room in the College assigned to it, gathered its own reference library. In 1840, it began to publish a magazine, called *The Critic*, which lasted until 1855. It was a little irregular in its appearance, but sometime after the Civil War the Society issued a weekly, *The Zelosophic Magazine*, which was continued until 1876, and revived for several years during the present century. From 1876 until 1892 the Society was not much in evidence, but in the latter year its activities were revised, mainly through the efforts of Arthur Hobson Quinn, now professor of English in the University, and Cheesman A. Herrick, later president of Girard College. Since 1908, the Zelosophic Society has taken interest in performing annually a play of some moment. In 1915, it produced "The Prince of Parthia," the first native play to be performed in this country, and which had not been seen since it was first produced at the Southwark Theatre in 1767. Since 1915, with this start, the annual plays have been confined to American dramas. The story of the Society, told by many members, was edited by Thomas R. Birch, and published in 1929, under the title, "The First Hundred Years of the Zelosophic Society." The Zelosophic Society was chartered in 1917.

**ZION LUTHERAN CHURCH**—See ST. MICHAEL'S AND ZION.

**ZOOLOGICAL SOCIETY'S GARDEN**—As Charles Willson Peale (*q. v.*) had a small collection of wild animals in the State House Yard, in connection with his museum, it has sometimes delighted the curious to state that this was the first Zoological Garden in this country. But Peale's collection was necessarily a small one, and in no sense a Zoological Garden. In 1839, the Philadelphia Zoological Institute, a more imposing show, occupied Cooke's Circus Building at Ninth and Chestnut Streets. This may be regarded as the best menagerie Philadelphia had seen up to that time; but it was not a Zoological Garden. The Institute was a private enterprise, and its owners were three showmen, June, Titus, Angerine & Co. The following year the Zoological Institute occupied a building on the south side of Sansom Street, above Eighth. There it was an appendage to Raymond & Waring's Circus, which occupied the Walnut Street end of the lot. The Institute remained there until 1848.—*See CIRCUSES.* This site in 1876 was converted into a variety theatre, known as the International Comique, by McColgan and Hughes. The front part of the building being used by the sporting fraternity as a poolroom to place bets on horse races. It subsequently was burned with the Central Theatre on March 24, 1888, and thus passed out of existence as a place of amusement.

The Zoological Society of Philadelphia was founded somewhat upon the plan of the Zoological Society of London, which was instituted in 1826 and incorporated in 1829. What immediately inspired its organization was the enlargement of Fairmount Park, in 1857, when Lemon Hill and Sedgely, which had been purchased by the city in 1844, were finally dedicated to park purposes. The Society was begun with thirty-six members, prominent among whom was Dr. William Camac, who incorporated the Society, in 1859. The city was about to assign a part of the recently added acres to Fairmount for its use, but while the business was under negotiation, for the Society felt the site suggested was too small, the Civil War upset the country, and so for a long period the Society had to wait for a site. After the war, in 1867, the Fairmount Park Commission was created by an Act of Assembly, which appropriated ground for park purposes. Under this Act, during the following two years, the park was added to until it became at the time the largest public park in the world. Now after the great pleasure ground was laid out, a new and acceptable site was picked out for the proposed garden of the Zoological Society. On June 5, 1873, a perpetual lease of land of thirty-three acres, on the west bank of the river, was made to the Society by the Commissioners of Fairmount Park. This site was almost exactly the same size as that of the Zoological Garden, in Regent's Park, London, the latter containing thirty-four acres. The new garden was quickly laid out and its principal buildings erected. Animals, birds and reptiles, many of them donations, were crowded in upon the Society before it was ready to open the resort. But the interest in the enterprise was great, and so, owing to popular demand, the Garden was reluctantly opened July 1, 1874. Immediately it became a popular success with the people of Philadelphia, for it almost immediately took its place as one of the leading zoos in the world. The census of

animals, etc., on view in the year 1875-76, showed a collection of 919 specimens. The census for 1932-33 showed a garden population of 3,419. The Garden has frequently made marked improvements in its buildings and equipment and keeping well in the front rank with its exhibits. The main entrance of the Zoo is at Thirty-fourth Street and Girard Avenue. On July 15, 1933, the Society opened the Garden for its first Free Day. The crowd was so large that the exact number of visitors could not be ascertained but it was estimated that more than seventy thousand persons passed through its gates, about forty thousand of whom were children.



## ADDENDA

CEMETERIES—With the possible exception of the churchyard of Gloria Dei (Old Swedes') Church, on Swanson Street near Washington Avenue, the oldest burial ground in Philadelphia, is that of the Friends', at Arch Street, between Third and Fourth Streets. This ground, upon which the present meeting house was erected in 1804, was granted to the Society of Friends for a burial ground in 1690, and the grant confirmed by Penn in 1701. Interments were made regularly there until about 1793, and since that year very few burials have been made in that plot, which was abandoned for the purpose about the beginning of the last century. Before Arch Street was widened at this point, early in the eighteenth century, the plot extended across the line of the present sidewalk and it has been maintained that some of the bodies buried there, now actually lie beneath the sidewalk. In this ground are buried James Logan, Penn's secretary and later Governor of the Province, who died in 1751; and Lydia Darragh, who died in 1789. In digging in Arch Street in front of the property to lay water pipes, in 1824, it is said workmen exhumed three bodies, which were near the middle of Arch Street.

Very early, too, was the establishment of what was called the LOWER BURYING-GROUND, on the west bank of the Schuylkill River, north of Market Street, about on the site of the new Thirteenth Street Station of the Pennsylvania Railroad. This was a Quaker ground, although for a long time it was generally regarded as a public cemetery. In 1806, the Friends took formal possession of the plot, and in 1809 the Legislature was appealed to declare the ground a public burial place. A bill to that effect actually was passed by the Assembly but the Quakers were able to vindicate their title. They showed that the ground had been granted to a number of Friends, who at a very early period held their meetings at Duckett's farm, which was close to the grounds. They declared the evidence showed that it had been in use since 1689, and that burials usually had taken place there through application to that religious society. In 1819, an agreement was reached between the Friends and the Board of Health, by which the title was vested in the board but without prejudice to the rights of individuals, to be used as a burial place forever. However, when the Pennsylvania Railroad built its first station at Thirtieth and Market Streets really, Thirty-first and Market Streets, in 1864, this property, and another burial ground, north of it, held by the Board of Health as a burial ground, passed into the possession of the Railroad. In this Board of Health ground, Lieutenant Richard Smyth, who killed Captain John Carson, in 1816 (*see ANN CARSON*), was buried after his execution in the Walnut Street Jail.

This burial ground which was near the Upper Ferry was called the UPPER BURYING GROUND, and its origin, which was very remote, was as much wrapped in mystery as the other. In 1813, this was vested in the Guardians of the Poor.

It was said that this was the burial ground of the Friends meeting in Center Square, but it seems unlikely, for at that period there was only a primitive ferry at Market Street, and other grounds were more accessible.

Various sections of the city—the various municipalities, which in 1854, were consolidated with the city of Philadelphia—had burial grounds, some of them quite distinct from Churchyards, or congregation burial grounds. THE PALMER STREET BURYING GROUND, in Kensington, owes its origin to Captain Anthony Palmer, who came from England when Philadelphia was a very new town, was a member of the Provincial Council in 1708, and acting Governor, in 1747-48. In 1730, he bought a large tract in the Northern Liberties, on which he laid out a town he called Kensington. He intended to dedicate a piece of his land to cemetery purposes, but died in 1749 without doing this. His daughter, Mrs. Thomasine Keith, by will bequeathed the ground to trustees. In 1804, the trustees purchased additional property and enlarged the cemetery.

In 1824, THE MUTUAL BURYING-GROUND ASSOCIATION laid out a cemetery on Washington Avenue, south side of Tenth, and this project is said to have been "the first cemetery established in the United States subject to no clerical denomination." However, the Palmer Street ground might come within this description, and it is older by more than sixty years. It should be said that the churches in Kensington were offered plots in the Palmer Street ground, and to this extent it might be said to have been under clerical supervision. Palmer bought from Daniel Worthington a tract of 191½ acres, bounded by Hanover Street, Frankford Road, Norris Street, and Gunner's Run to the Delaware River. His promise to dedicate a plot for burial purposes was not fully conveyed until 1755, when his heirs joined in a deed of trust providing for the burial ground. The ground is supposed to have been opened soon after this but no record of burials before 1785 is known. The cemetery is at the corner of the present Palmer and Belgrade Streets, and not been used for many years.

Some of the more important general cemeteries which only date from the early part of the last century are:

CATHEDRAL CEMETERY (Catholic), at Forty-eighth and Lancaster Avenue, owes its origin to the Rt. Rev. F. P. Kendrick, Archbishop of Baltimore, when he was Bishop of Philadelphia, in 1849. The cemetery was solemnly consecrated September 16, 1849; the first burial permit was issued for a child on September 1, of that year.

NEW CATHEDRAL CEMETERY (Catholic), east of Second Street, north of Butler, Nicetown, was opened in 1868.

CEDAR HILL CEMETERY, and NORTH CEDAR HILL, Frankford. The former is a small ground on Main Street above Paul, and North Cedar Hill is at the Junction of the Bristol and Bustleton Roads. The old cemetery company was incorporated in 1850, and the newer cemetery opened some years later. The company was composed of Frankford citizens.

FAIR HILL CEMETERY, on Germantown Avenue, at Cambria Street, is among the most ancient in the city, grounds having been purchased from William Penn

for the use of the Fair Hill Friends meeting in 1703. In 1707, a meeting house was erected there, and this was removed in 1888. A gift of land adjoining the original lot which had been owned by George Fox, the founder of the Quakers, came into possession of the meeting not long after the first purchase. The grounds were long in use for burials.

GLENWOOD CEMETERY, at Islington Lane and Ridge Avenue, was suggested by Dr. F. Knox Morton, who owned the ground. In 1849, a company was formed, and it was incorporated in 1850. It contains the monument of the Scott Legion, which bears the names of many officers who took part in the Mexican War.

GREENWOOD CEMETERY, Adams Street, Frankford, was established by the Knights of Pythias, through a company chartered in 1869.

HOOD CEMETERY, Germantown Avenue and Fisher's Lane, lower burying ground, dated to 1690. It received its name from William Hood, who died in 1850, aged sixty-four years. In 1847, he proposed to build a vault near the front gateway, and if given that permission would erect a marble gateway and entrance at his own expense. This was granted by the managers, and the name of the benefactor given to the ground.

IVY HILL CEMETERY, William Grove Avenue, above Stenton, was originally named the Germantown and Chestnut Hill Cemetery, but, in 1871, was permitted to change its name. It was organized in 1866 to serve that section of the city, and in 1867 was incorporated.

LAFAYETTE CEMETERY, on the south side of Federal Street, Ninth and Tenth, Passayunk Avenue, was formed in 1839, when the company purchased the property of Joel S. Sutherland and William G. Alexander, who may be said to have been its founders.

LEBANON CEMETERY, was on the north side of Passyunk Avenue, near Nineteenth Street. It was exclusively for colored persons, and was opened in 1849. About thirty-five years ago, the cemetery was used by Chinese residents for the temporary interment of their dead; for when there were sufficient number of bodies collected they were exhumed and sent to China for their permanent burial. About 1887, there was a great deal of excitement caused by the discovery that the superintendent of the cemetery was selling bodies buried there to a medical college in Philadelphia.

LEVERINGTON CEMETERY, Ridge Avenue and Rittenhouse Lane, Roxborough, was opened in 1857, when the company was incorporated.

MACPELAH CEMETERY, Washington Avenue, north side, from Tenth to Eleventh. Instituted in 1830, incorporated 1832, effaced in 1895. In this ground was buried John Augustus Stone, author of "Metamora," who died in 1834. Stone's body was removed to Fernwood Cemetery, on the Westchester Railroad, near Angora, where many other of the remains were transferred. The monument to Stone, erected by Edwin Forrest, was reerected in the new location.

MECHANICS CEMETERY, occupies what originally was Islington Park, on Islington Lane at Twenty-seventh Street, close to the Odd Fellows Cemetery.



It was organized solely by members of that order. The grounds have been much dissected during the last twenty-five years by the opening through the property of several streets, a fate that has visited many other burial grounds, which were of too great extent to survive in a city where streets are so close together.

MONUMENT CEMETERY, was suggested by Dr. John A. Elkinton, the owner of the property at Broad Street and Turner's Lane, in 1836. It was proposed to erect a monument to Washington and Lafayette in it, and consequently instead of naming it Pere La Chaise, as had been the intention, it was called Monument. The monument, which was designed by John Sartain, was not erected until 1869. The cemetery company was not organized until 1837. Fifteenth Street, and later Berks Street, were cut through the grounds, which was irregular in shape. Berks Street was opened in 1904.

MOUNT MORIAH CEMETERY, at Sixty-fifth Street and Chester Avenue, is partly in Delaware County, Cobb's Creek running through the grounds. It was organized in 1854, and its nucleus was the estate of James Moloney, which the company purchased. Many fraternal orders took lots—Masons, Odd Fellows, Knights of Pythias, and American Mechanics, although all of these have cemeteries of their own.

MOUNT PEACE CEMETERY, was the outcome of Odd Fellows' Cemetery, which was limited in size by the act of incorporation. In 1865, property adjoining Mount Vernon Cemetery, on Ridge Avenue, opposite Laurel Hill, was purchased and a new burial ground opened.

MOUNT SINAI CEMETERY (Jewish), Bridge Street, above Jackson, Frankford, was founded in 1853, and operated under a new charter granted in 1872. It is a non-congregational ground.

MOUNT VERNON CEMETERY, Ridge Avenue, opposite Laurel Hill Cemetery, was originally designed to be a part of Laurel Hill, but was purchased by Dr. William H. Geyer from Jacob Monk, and together they became founders of the cemetery, in 1856. A large part of the cemetery was secured by the Second Presbyterian Church as a burial place, for its dead, the ancient cemetery on Arch Street, west of Fifth, having become overcrowded. From this ground about 400 bodies were removed to Mount Vernon, among the remains were those of Pelatiah Webster, who has been termed "the architect of the constitution." The transfer was made in 1867.

NORTHWOOD CEMETERY, at Old York Road and City Line, was incorporated in 1868.

ODD FELLOWS' CEMETERY, which was opened in 1849, was originally on Islington Lane, and now, having been reduced in size by the opening of streets, its entrance is at Twenty-third and Diamond Streets. Originally it had an imposing entrance. Egyptian in style, but all of this has been removed. The novelist, George Lippard, lies buried there, and the Brotherhood of the Union, which he founded, has erected a monument over his remains. A white marble statue of Benjamin Franklin, the first in this city to "Poor Richard," was erected

in the cemetery in 1857, by Franklin Lodge, of the Order. It was the work of John Batten, an Englishman, who was working as a stone-cutter here.

OLD OAKS CEMETERY, on Wissahickon Avenue (Township Line Road), at Erie Avenue, was projected in 1868, when the estate and mansion of John Tucker were purchased for the company which was chartered the following year. The cemetery received its name from Mr. Tucker's estate which was called Old Oaks by reason of the large number of these trees on the property. Although some prominent politicians of the time were among the officers of the company, including Alfred C Harmer and Michael Nesbit, the cemetery was abandoned after a few years.

PHILADELPHIA CEMETERY, Passyunk Avenue, between Twentieth and Twenty-second Streets, was opened in 1828, but was removed about twenty years ago.—See RONALDSON CEMETERY (*infra*).

PHILANTHROPIC CEMETERY, Passyunk Avenue at Eleventh Street, was opened in 1827. Twelfth and Dickinson Streets were opened through the grounds later.

RONALDSON'S CEMETERY, at Ninth and Bainbridge Streets, was called the Philadelphia Cemetery until 1850. It was suggested by James Ronaldson, type founder, cotton spinner, and real estate promoter, who owned the property. In 1827, he executed a deed of trust describing how the cemetery was to be managed. Among other restrictions was one that "neither the coroner nor any person of color shall at any time become owner of any of its lots. The Scotch Thistle Society became owner of a lot to bury strangers in. Mrs. Cornelia Jefferson, mother of Joseph Jefferson (Rip Van Winkle), lies buried in this ground.

ST. MARY'S (CATHOLIC) CEMETERY, west side of Thirteenth Street, south of Budd Street, was opened in 1800, to relieve the only other Catholic ground then in Philadelphia, back of St. Mary's Church, on Fourth Street above Spruce. It was enlarged in 1806 and closed in 1845.

ST. MARY'S (CATHOLIC) CEMETERY, Tenth to Eleventh Streets, below Morris, was opened in 1845, and Tenth, Eleventh and Moore Streets later were cut through the grounds, which have been little used during the last fifty years. Both of these cemeteries were regarded as parochial burial grounds. Although not physically attached to any church edifice.

UNION BURIAL GROUND, Sixth Street, below Washington Avenue, was founded in 1827, by a company which purchased the ground from Thomas I. Wharton. Sixth Street later was cut through the property. The society was incorporated in 1841.

WOODLANDS CEMETERY, on south side of Woodland Avenue, from Thirty-ninth to Forty-second Streets, was formed around the ancient country-seat of William Hamilton, who called his place "The Woodlands." In 1839, Thomas Mitchell, who had come into possession of the property in 1831, suggested the idea of a rural cemetery. He had associated with him Eli K. Price, A. D. Cash, and Philip M. Price. The company was incorporated in 1840.—See CHRIST CHURCH BURIAL GROUND; ST. PETER'S; OLD PINE STREET; AX'S BURYING GROUND;

POTTERS FIELD; MICKVEH ISRAEL; BURIAL GROUNDS, PRIVATE; LAUREL HILL; FRANKLIN SQUARE; FREE QUAKERS.

[Biblio.—A series of thirty-one articles on Philadelphia Cemeteries were printed in the *Public Ledger*, during July, August, and September, 1871. An article on the Palmer Burial Ground appeared in the issue of August 9, 1872.]

“CHERRY HILL”—This name was given by the Board of Health to a burying ground adjoining the City Hospital when it was at Fairmount Avenue and Twentieth Streets, although the hospital itself was always called the Bush Hill Hospital. Cherry Hill seems to have been the name by which the property upon which the Eastern Penitentiary was built was known, and the burying ground was so-called because of its proximity to the other. To the older generation of Philadelphians, Cherry Hill is a synonym for the Penitentiary. Cherry Hill took its rise a little south of Fairmount Avenue, west of Twentieth Street, and followed a northeasterly direction for about six hundred feet.

EAKINS, THOMAS—(1844-1916), figure painter, teacher, sculptor, was the son of Benjamin and Caroline (Cowperthwait) Eakins, and was born in Philadelphia July 25, 1844. His father was a teacher of penmanship and an engrosser, and the son was educated in the public schools, graduating from the Central High School. Then he attended the art schools of the Pennsylvania Academy of the Fine Arts, and in 1866, went to Paris, where he entered l'Ecole des Beaux Arts, studying under Gerome, Bonnat, and A. A. Dumont, the sculptor. After three years in Paris, he spent half a year in Spain, and returned home in 1870. Having studied painting and sculpture in Paris, he felt the need of a thorough study of anatomy, and he took up that study in the Jefferson Medical College, and was appointed demonstrator of anatomy in the Academy of the Fine Arts. A little later he was in charge of the School of Practical Anatomy in this city. When the Art School of the Academy moved into its new building, in 1876, Mr. Eakins was made director of the schools. He also took charge, about 1881, of the Art Students' League in this city, and taught for several years in the Brooklyn Art Guild, while he lectured on anatomy and perspective in the Art Students' League, of New York. In 1875, Mr. Eakins painted his masterpiece, “The Clinic of Doctor Gross,” which now hangs in the Jefferson Medical College. His similar picture, “The Clinic of Doctor Agnew,” is owned by the Medical School of the University of Pennsylvania, either of them would be sufficient for a painter's reputation. Mr. Eakins was a realist, but not sensational. He probably never painted a pretty picture, and he did not want to do anything but paint what he saw, mixed with a little intellect. His strength is often crudely shown, and he was a painter who drew with his brush, with great directness and finality. His subjects were virile ones—American sports—baseball, boxing, but the quieter amusements, music, chess-playing, were depicted also. He painted many portraits, all of them full of character and artistical surprises. He exhibited in all the great exhibitions of his time. After his death, June 25,



1916, there was a memorial display of his works in the Academy of the Fine Arts. A collection of thirty-six of his paintings was presented to the Philadelphia Art Museum by Mrs. Eakins, who, as Susan H. Macdowell, he married in 1881, and Miss Mary A. Williams. Mr. Eakins modelled two reliefs for the Trenton Battle Monument, and modelled the horses of Grant and Lincoln for the Soldiers' and Sailors' Monument in Brooklyn. He received medals at the Chicago Exposition, 1893; Paris, 1900; Buffalo, 1901, and the Temple Gold Medal from the Pennsylvania Academy of the Fine Arts.

[Biblio.—Lloyd Goodrich, "Thomas Eakins, His Life and Works" (N. Y., 1933), contains a comprehensive catalogue of his works; W. H. Downes, article on Eakins in "Dict. of Amer. Biog.," Vol. V (N. Y., 1930), contains a bibliography of magazine articles giving estimates of the painter.]

EGGLESFIELD—Usually spelled, although erroneously, Eaglesfield, was the name given to part of the estate of the Warners, in Blockley Township. William Warner, who is believed to have come to this country about 1675, is said to have settled this tract, called Blockley plantation, about 1680 or 1681. His grandson, William, who inherited the estate in 1727, was famed as the "Baron Warner," of the old Schuylkill Fishing Company (*q. v.*). The "Baron's" son, Colonel Isaac Warner, conveyed part of the property to John Penn, Jr., in 1784, upon which the latter erected his small bachelor mansion, Solitude (*q. v.*). The upper part of the tract, a matter of 132 acres, was devised to Col. Warner's sons, and widow, in 1794, and they conveyed the land to Robert Egglesfield Griffith in 1798, whose middle name was given to the mansion built upon part of this tract in 1798 by John Joseph Borie. This mansion occupied a site about on a line with that of the western approach to Girard Avenue bridge. The estate was absorbed by the park in 1869. A view of Egglesfield was given in "Child's Views of Philadelphia," 1830.

FAIRS, PUBLIC—In the early days of the city, the European custom of holding fairs was followed like other customs the settlers brought with them. The first book printed in Philadelphia, the "Kalendarium Pennsylvaniense" (*q. v.*), under the heading: "Common Notes for this Year, 1686," gives the dates of the two fairs as the 16th, 17th and 18th of May, and the 16th, 17th and 18th of November, which indicates that they were to be annual fixtures for spring and autumn. At first these fairs were held at The Centre (*q. v.*), but later in the more central part of the city, for The Centre at that time was out of town. It is probable that these fairs had their amusement booths, for in England, as in many other European countries, the fairs furnished the only hilarious recreations the common people had, and it was the amusements—the mountebanks, acrobats and natural curiosities—which really attracted the crowds from miles around the city. The Philadelphians of 1686 found Broad and Market Streets too far away for convenience, and someone wrote "an advertisement," which Bradford printed in 1688, entitled "A Paper Touching Ye Keeping of the Fair

at the Centre." It was circulated for signatures. Bradford was called before the Provincial Council for printing such a seditious paper, and warned not to offend again. However, it had its effect, and the fair was removed to the southern part of the city, Society Hill. Writing, in 1696, Gabriel Thomas stated, in describing Philadelphia, "It hath three fairs every year, and two markets every week." They were formally opened by proclamation, and were discontinued by law in 1787, and by custom before that. About 1908, the Philadelphia County Fair Association began holding fairs in Byberry, in the Thirty-fifth Ward. The fair usually continued for four days in September each year. The last one was held in 1925, and on the grounds the Philadelphia Hospital for Mental Diseases was erected.

**GEOLOGY OF PHILADELPHIA**—Although two State Geological Surveys have been made, in 1854 and 1874-86, and both of them naturally included the County of Philadelphia, it is agreed that the difficulties of studying this region have prevented any very satisfactory solution. There is an entire absence of fossil remains in this particular locality, but rocks identified with every geological epoch from the Laurentian to the Post-Pliocene are to be found. Professor Peter Lesley, once State Geologist and in charge of the Second Geological Survey, said in a report, "We have a country of mica schists, garnet schists, granitic, syenitic, hornbleadic, and micaceous gneisses, with included serpentine, steatite, talc schists, chrome iron beds, and disseminated gold, all of them rocks which it is still impossible to assign with the least confidence to any age." Dr. James Mease, who wrote "A Geological Account of the United States," in 1807, and who is best known by his "Picture of Philadelphia," was among the first to publish anything about the geology of Philadelphia. This he did in a paragraph in his "Picture of Philadelphia" (1811). It was not a very scientific exposition, but he reaches the conclusion that "all these facts" (referring to statements of objects dug up in the city and as far away as Mount Holly, N. J.) "seem to prove the truth of the opinion of Lewis Evans, that the site of Philadelphia formed part of the sea, whose coast was bounded by a reef of rocks (they are formed of gneiss, micaceous schist, and other primitive rocks), some two, three or six miles broad, rising generally a little higher than the adjoining land, and extending from New York westwardly by the Falls of Delaware, Schuylkill, Susquehanna, Gunpowder, Patapsco, Potomac, Rappahannock, James River, and Roanoke, which was the ancient maritime boundary, and forms a regular curve."

[Biblio.—Angelo Heilprin, "Town Geology: The Lesson of the Philadelphia Rocks" (1885); Theodore D. Rand, "Notes on the Geology of Southeastern Pennsylvania," *Proc. Aca. of Nat. Sci., Phila.*, February, 1900.]

**INGERSOLL, CHARLES JARED**—(1782-1862), lawyer, statesman, dramatist, was the son of Jared and Elizabeth (Pettit) Ingersoll, and was born in Philadelphia, October 3, 1782, the eldest of four sons of his parents. He was descended from the family of Ingersolls who came from Bedfordshire, England,

to Massachusetts, in 1629. Later they removed to Connecticut, where Charles Jared Ingersoll's father was born. He came of a family of lawyers, both his father and his grandfather, Jared, Sr., were members of the bar in Hartford, and Jared, Jr., was educated for his profession in England, but came to Philadelphia in 1778, and was admitted to the Philadelphia Bar, in 1779. Charles Jared Ingersoll went to Princeton College, where he developed a strong interest in politics; in his case, in the Federalists, and had decided upon law as a profession. While studying under tutors, after leaving Princeton, in 1800, he wrote his first play, a tragedy in five acts, in verse, entitled "Edwy and Elgiva," which was presented in the Chestnut Street Theatre, in 1801. It was the third play on the same subject—the conduct of the Abbot Dunstan toward King Edwy and his bride, Elgiva—which had been made into a tragedy by Madame D'Arblay and acted in London in 1795, although not printed; but Thomas Warwick's dramatic poem on the subject was printed in England in 1784, from which Ingersoll probably drew his inspiration. He was only eighteen when he wrote, and the tragedy was favorably received. In 1831, was printed his only other tragedy, "Julian, the Apostate," which does not appear to have been acted.

He was not quite twenty years of age when he was admitted to the Philadelphia bar, June 8, 1802. Soon afterward he went to Europe and upon his return, in 1803, began the practice of his profession in which he was destined to become one of the leaders. On October 18, 1804, he married Mary Wilcocks, daughter of Alexander Wilcocks, of Philadelphia. On November 7, 1805, he was appointed Clerk of the Orphans' Court. In January, 1811, he published his volume, "Inchquin the Jesuit's Letters," in which he defended the American character, and is said to have been the first American book "that dared speak openly in favor of our country and did not cringe to foreign ideas and criticisms." It had the good fortune to be attacked by the *British Quarterly Review*. He was one of those who favored the War of 1812, and it is said that the address he made in the State House Square on May 20, 1812, had very largely been a factor in the decision to declare war, and certainly it sent him to Congress, for he was elected in the First District, in the autumn of that year. He was defeated for re-election in 1814, along with the Democratic Congressional ticket, but he only returned from Washington to become United States District Attorney at Philadelphia, an office he held for more than fourteen years. He was much in demand as an orator for special occasions, and many of these addresses have been preserved in pamphlet form. In 1830-31, he was a member of the Pennsylvania Assembly, and in 1838 elected to Congress from the Third Pennsylvania District, and was returned for the three following sessions, remaining until 1849, being a determined opponent of Daniel Webster. Between 1845 and 1852, he published in two series, and four volumes, his "Historical Sketch of the Second War between the United States and Great Britain," which many have found to be so interminable that it seldom is consulted. Mr. Ingersoll died May 14, 1862.

[Biblio.—William M. Meigs, "The Life of Charles Jared Ingersoll, by His Grandson" (Phila., 1897).]



"JITNEYS"—Name applied to automobiles which carried passengers for a fare of five cents. In 1915, with considerable suddenness, a large number of private automobiles, the majority of them Ford cars, and all of them old, made their appearance on Broad Street. There had been no omnibuses on that street for years, and the idea occurred to some one to carry passengers for five cents—usually from the north side of City Hall to Erie Avenue. "Jitneys" were so-called from the fact that in Louisiana for many years the five-cent piece, or nickel, was so known. These "jitneys," which idea seemed to have been in general use in several eastern cities at the time, finally began to make inroads upon the receipts of the Philadelphia street railways, and these amateur carriers were forced to abandon the service. The "Jitney" usually was operated by its owner, and when the craze was at its height there were several hundred of these public conveyances running on Broad Street.

LANSDOWNE—Nothing remains of this fine mansion, which John Penn, a grandson of William Penn, erected about 1773, in what is now West Fairmount Park. However, the name has been perpetuated in the name given to Lansdowne Drive. John Penn, known as the elder, was a son of Richard Penn. He came to Pennsylvania in 1753 as Deputy-Governor. When he came a second time, in 1763, it was as Governor of the Province. Upon the death of his father in 1771 he returned to England, but was back again in 1773, and remained here



LANSDOWNE, SEAT OF JOHN PENN, AND LATER OF WILLIAM BINGHAM  
*From the Engraving by Birch, 1808*

until his death, February 9, 1795. In 1773, he purchased from the Rev. William Smith, provost of the College of Philadelphia, a tract of one hundred and forty-two acres in Blockley Township, and added to this several smaller parcels of land, the whole aggregating about two hundred acres. It lay south of Peter's estate, Belmont, and north of that the Warners.—See EGGLESFIELD. Upon high ground in this large estate, Governor John Penn had erected a handsome mansion in the Italian style of the time, which was subject of a plate by William Birch, in his "Country Seats," in 1808. When the Revolution began, John Penn continued to hold on until 1777 when he was arrested along with other Loyalists and sent to Burlington, N. J. Upon his release he returned to Lansdowne, which seems to have been his home until very near the time of his death, which is said to have occurred in Bucks County. His remains at first were buried in Christ Church, where an inscribed flat stone is set into the floor, but Westcott states that the body subsequently was taken up and removed to England. It is not known accurately how Governor Penn decided upon the name Lansdowne for his property, but it has been suggested that he bestowed that name upon his estate in honor of the Earl of Shelburne, who lived at Lansdowne House in London, and in 1784 became Marquis of Lansdowne.

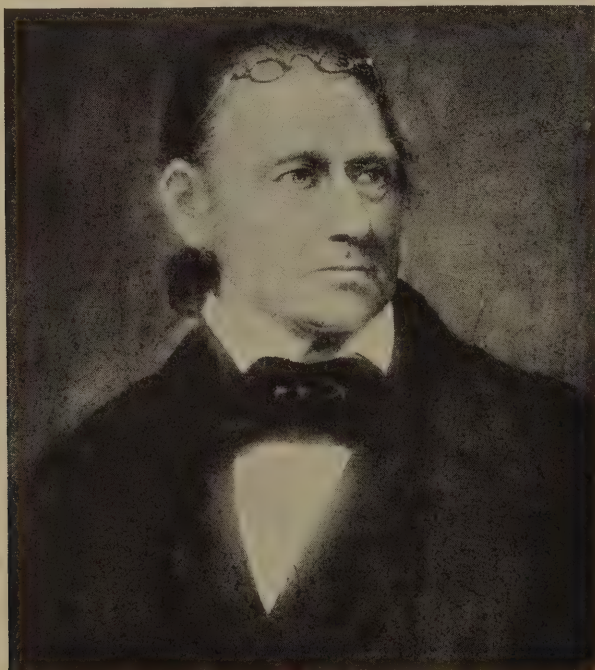
Governor Penn bequeathed his Lansdowne estate to his wife, who was Ann Allen, daughter of Chief Justice Allen; and a month after her husband's death she sold the estate to James Greenleaf. He was a partner of Robert Morris, and their ventures sending them into bankruptcy, Lansdowne was sold by the sheriff in 1797. Senator William Bingham became the purchaser, and it remained his country-seat until his death. While Lansdowne was in the possession of Greenleaf in 1795, John Adams, then Vice-President, visited the estate. Earlier Washington and Jefferson also were visitors to the place. Upon the death of Bingham, in 1804, the property descended to his eldest daughter, Ann Louisa, who had married the Hon. Alexander Baring, later first Baron Ashburton. During their residence in the United States they occupied the property. In 1816, Joseph Bonaparte (*q. v.*) leased the property for a year. After that the house was unoccupied, although a caretaker, who lived on the property but not in the mansion, was provided. The mansion was partly consumed by fire on July 4, 1854, having been ignited from fireworks. In 1866, the Baring family decided to dispose of Lansdowne, and the City of Philadelphia became the owner. It is said that at the time the Park Commission took charge of the park the ruined Lansdowne mansion could have been restored for a few hundred dollars, but in those days the past received little reverence, and the walls of Lansdowne were removed. It has been calculated that the mansion stood upon Lansdowne Terrace approximately in the same position as Horticultural Hall.

**LITHOGRAPHY IN PHILADELPHIA**—Lithography was introduced into the United States by Bass Otis (1784–1861), who is best known as a portrait painter, in 1818. At that time he was a resident of Philadelphia, and in this city he received all his assistance in making his pioneer experiments. It is quite

evident that he had no other guide than certain notes which appeared in the magazines, because Senefelder's manual and history of the art he had invented was not published in an English edition before 1819, although it had made its appearance in Germany the year before. Not only was Otis interested in these experiments, but Judge Thomas Cooper and Dr. Samuel Brown, the latter described as "of Kentucky," displayed great enthusiasm. This interest was more far-reaching than has been realized. In *Silliman's Amer. Journal of Science*, in October, 1818, is found this announcement:

"LITHOGRAPHY. We are promised for our next number a full account of this art, of which we have received a beautiful specimen, *A Minerva*, executed by Mr. Bates (*sic*) Otis, an ingenious and enterprising artist of Philadelphia, who, under the patronage of Dr. Samuel Brown, is preparing to disseminate the productions of his skill, and to make this important art (executed with American materials) extensively useful in this country."

This promise was not fulfilled, and the *Minerva* lithograph is unknown. From the examples of Otis's lithography, it is known that he had not mastered the art, and had merely used lithographic stones more or less as he might have etched upon copper. The earliest published of his lithographs is a portrait of the Rev. Abner Kneeland, which forms the frontispiece of the volume of Kne-



BASS OTIS

First American Lithographer

*From the Portrait by Himself, 1860*



land's "Lectures," which is dated in the copyright, November, 1818. This example is signed "Bass Otis, Sc.," and bears all the marks of an attempt at etching or engraving, instead of pure lithography. The background is in pure lithotint, part of the face in stipple, and the remainder of the portrait in line and lithotint. Not only would it be impractical to have attempted this upon copper, but the ink used in the impression is undeniably lithographic ink. It was printed on a plate press, as was Bass Otis's other known example, a simple landscape with a mill, which appeared in the *Analectic*, for July, 1819. In the



AN EXPERIMENTAL LITHOGRAPHIC STONE OF BASS OTIS

In Independence Hall Museum

Independence Hall Museum is the fragment of one of Otis's lithographic stones. It displays part of a design after West's picture, "Christ Healing the Sick." It is evidently one of the stones sent from Kentucky to the Philosophical Society. There is a record under date, May 7, 1818, of the Society lending it "to Dr. Brown and Mr. Otis for experiments in the art of Lithographic Engraving."

So little was known here of Lithography that it was regarded as a species of engraving, which it is not, the art being one of surface printing entirely and based upon the very commonplace knowledge of the mutual aversion of grease and water. News of these experiments in Philadelphia had reached England, where they were magnified somewhat ridiculously. In the English edition of

Senefelder's work on Lithography, in 1819, was a paragraph to show how widely the art had spread. "Even in Philadelphia," it concludes, "and what is still more astonishing, in Astrakan, lithography is already introduced, and, I understand, is in a flourishing state."

Bass Otis was the fourth child and third son of Dr. Josiah and Susanna (Orr) Otis, and was born in Bridgewater, Mass., in 1784. He is said to have worked for a coach painter, and to have been apprentice to a scythe maker in his native town, and it is probable both statements are correct. He was talented rather than a well-trained portrait painter, which was his specialty. His single diversion from portraits seem to have been his painting, "A Foundry," which he exhibited in the Academy of Fine Arts, in 1819, and which is owned by that institution. It is said to picture the shop where Otis spent his apprenticeship. He painted portraits of many prominent men; was a frequent exhibitor. He painted several portraits for *Delaplaine's Repository*. In 1845, he went to New York, and a few years later set up his easel in Boston. He returned to Philadelphia, in 1859, died here November 3, 1861, and was buried in Christ Church Burying Ground, at Fifth and Arch Streets. In 1860, he painted his own portrait for Ferdinand J. Dreer, the Philadelphia antiquary and collector. Otis lived in the present 515 Cherry Street when he was experimenting in lithography, and he died at 805 Spring Garden Street.

A few paragraphs in *The Analectic*, for February, 1818, probably inspired Otis's experiments. There were more notes in June, of the same year, but all rather fragmentary. Otis continued his experiments until 1820, but did not venture to make lithography a commercial business.

In 1822, Charles Alexander Lesueur (1778-1846), a distinguished French naturalist, who came to this city in 1815, produced the first real lithographs made in this country. These are two plates of fishes which were issued in the *Journal of the Academy of Natural Sciences*, for June, 1822. In 1822, a lithographic press was set up in New York, and it may be that Lesueur produced his work there, because his plates appear to have been printed on a lithographic press.

For the next few years a great deal of interest was being taken in this country in the new art. It was being tried in Baltimore, New York, and in Boston. Artists were attracted to it, engravers believed it should not be ignored, but very little substantial progress was made until about 1830. After the Franklin Institute was established in 1824, it began almost immediately to hold annual exhibitions, and in these it offered medals for specimens of lithography, and it might not be extravagant to suggest that these exhibitions did a great deal to inspire development of lithography as a commercial product in this country.

Indeed, in its very first exhibition, a small one held in Carpenter's Hall, in October, 1824, John Meer, Sr., an artist in Philadelphia, exhibited "Meer's imitation wood engraving on stone by a preparation of his own discovery." The Institute's report that this exhibit was "uncommonly good." Meer advertised his invention, but it did not succeed. He had been the keeper of weights and measures of the city and county (1817-18), he also manufactured razor straps



and "Columbian Hones," and finally abandoned all to open a tavern at No. 4 South Seventh Street, which ancient building stood until 1912.

In 1825, William Pendleton was establishing a lithographic establishment in Boston, in which year his brother, John B., who had made a study of the process in Paris, joined him. Their work, which was excellent, found its way into the Boston magazines and did much to make the commercial use of lithography a success. Rembrandt Peale (1778-1860) went to Boston in 1826, especially to study the art. His large portrait of Washington, known as the "Patriae Pater" portrait, was awarded the silver medal for lithography in the Franklin Institute Exhibition in 1827. After a few impressions had been made, the workmen accidentally destroyed the drawing on the stone.

In 1828, David Kennedy, a gilder, and William B. Lucas, a manufacturer of mirrors, who kept a store at 90 South Third Street, just above Walnut Street, where paintings, prints, etc., were sold, became interested in the new art, and set up the first lithographic establishment in this city. While few particulars about this business has descended, it is evident that they encouraged artists to do lithographic work in their establishment. It is also evident that they must have sent their drawings to New York to be printed for it is known that several Philadelphia artists had to go to Imbert's press in New York to have their drawings printed.

Among these artists was James R. Lambdin (1808-1889), a well known portrait painter, who, in his manuscript journal under date of 1828, wrote: "During this summer, at the request of Mr. R. H. Hobson, I made a drawing on stone of one of Raphael's Madonnas. Mr. Hugh Bridport making another drawing on the same stone, which was afterwards sent to New York to be printed on the first press set up in this country, and my drawing was the first attempt at lithography in this city." Of course, we have seen that Mr. Lambdin was mistaken in the latter statement, and also that there were lithographs made in this country before 1828. It may be true that Imbert, in New York, set up the first real lithographic press in the United States, but certainly there was a press in this country in 1822.

Commercial lithography in Philadelphia may be dated from the Kennedy & Lucas press. Certainly, a great amount of work came from their establishment, prominent among the artists who worked in their shop was William L. Breton (*q. v.*). James Akin also made a number of plates. Kennedy & Lucas printed the plates for the first edition of Watson's "Annals," and for Porter's "Picture of Philadelphia" (1831). Bridport drew a large "camp meeting" scene which Kennedy & Lucas published in 1830. In the absence of data to the contrary, it might be assumed this firm had drawings made here and the actual presswork done in New York, but the danger in 1828 or 1829, of forwarding stones with delicate drawings upon them more than ninety miles to a press, seems to be a very real one. However, Kennedy & Lucas were in business as lithographers until sometime in the year 1829.



If Kennedy & Lucas had a press it is probable that it passed into the possession of Pendleton, Kearney & Childs, who, in 1829, began business in this city. The firm was composed of John B. Pendleton (1798-1866); Francis Kearney (1785-1837), and Cephas G. Childs (1793-1871) (*q. v.*). Kearney and Childs were engravers, and Pendleton, who found himself a lithographer, was really a promoter. Childs brought Pendleton here to direct the establishment until it got under way, for he never seems to have been a resident of Philadelphia, and was soon out of the firm. Their first book was a little annual entitled "Cabinet," which was copyrighted in November, 1829. The firm furnished two plates for the History of the Schuylkill Fishing Company, which was copyrighted in June, 1830. By that time the firm was dissolved, and the imprint of C. G. Childs alone appears on many prints. He induced Henry Inman (1801-1846), the portrait painter, to come over from New York and join him in business as Childs & Inman. This was in 1830, and although the painter was a member of the firm he did not remove to Philadelphia until 1832. The first important work by the firm was the plates for *The Cabinet of Natural History*, a publication which was issued in monthly parts (1830-32). This contains many excellent lithographs colored by hand. In 1831, Peter S. Duval, a French lithographer, whom Colonel Childs had engaged during his trip to Europe in the interests of the new art, came to Philadelphia, entering the house of Childs and Inman. He was the first experienced lithographer to come to Philadelphia and one of the very few then in the United States. About this time George Lehman (1782-1844), a good landscape painter, who was born in Lancaster County, Pa., joined Col. Childs' forces, and his house was becoming noted for the high character of its product.

In 1827, before he had taken up the new art, Col. Childs had brought to him an apprentice in his engraving room—for he was first noted as a line engraver, and pursued that trade until he injured his right hand during his European visit—a bright lad, who was both deaf and dumb, whose name was Albert Newsam (1809-1864). He became eventually the best technical lithographer in the country. Newsam's story was like a tale of fiction. Born in Steubenville, Ohio, the son of a boatman, a deaf mute from birth, he was orphaned at a very early age, and was reared by a sympathetic innkeeper. At the age of ten, an impostor, detecting his talent for drawing, offered to take him off the hands of the innkeeper. He was surrendered, and the two wandered over the country, a pair of mendicants; the impostor living off the charity thrown to the talented boy. They reached Philadelphia, where about that time an institution for the deaf and dumb was organized. The boy was taken from his mentor and placed in the institution, where he was educated. A year after his graduation in 1826, after six years in the school, he was apprenticed to Colonel Childs. He continued to work in the same establishment under the changes of ownership until 1859, when he became partially paralyzed. Friends took care of him, and he died in a Living Home, near Wilmington, Del., in 1864. He was particularly excellent in portraiture, but after all was only a copyist. He started to study

painting under James R. Lambdin, but it was discovered that he could not be successful in that line of art. His lithographs are greatly prized for their great beauty, for Newsam was a master of the crayon style.

Duval and Lehman formed a partnership in 1832 under the firm name, Lehman & Duval, and the following year succeeded to the business of Childs & Inman. The firm name changed successively to P. S. Duval & Son; P. S. Duval, Son & Co., and in 1879 the elder Duval retired. Then the firm became Duval & Hunter; Thomas Hunter, who was in business in 1874. In 1884, it was W. F. Butler, agent for James and John Hunter; in 1887, the Century Lithographic Co. In 1893, the business failed.

About 1848, active interest was taken with chromo-lithography, or lithographs printed in colors. Previously lithographic plates were colored by hand, and large staffs of girls were trained to apply the water colors to the black impressions. Audubon's *Birds and Quadrapeds*; McKenny & Hall's work on the *Indian Tribes*, are two examples of the colored lithographic books. Several attempts to print in colors had been made here but without much artistic success. In 1848, the Franklin Institute awarded first premiums to Alphonse Britt, and Thomas Sinclair (1802-1881) for their specimens in colors. The first lithograph printed in colors in this country was used in *Miss Leslie's Magazine*, April, 1843, although Rembrandt Peale had made a few trials in Boston as early as 1827. The same number of the magazine also included the first lithotint ever printed in this country. This specimen was drawn by John H. Richards and was printed by P. S. Duval. This lithotint was printed in colors, and an examination of it suggests that Richards really had invented what is regarded as a modern invention, the offset process. In 1844, the *Annual*, "Leaflets of Memory," contained a lithograph in color, printed by Wagner & McGuigan.

The Duval house was making strides with chromo-lithography, but so were Wagner & McGuigan, Britt, and Sinclair, and then, at one stroke, color lithography took a big stride. Forced out by the Revolution in France in 1848, Christian Schussele (1824-1879), an Alsatian artist and experienced worker in color lithography, was invited to come to America. He came and through the kindness of his fellow-countryman, Duval, he set to work to demonstrate to the country how to print in colors. Chromo-lithography improved in the United States from that time. Schussele was a historical painter, became a teacher in the Schools of the Academy of the Fine Arts, and some of his paintings are in its permanent collection, and several of his pictures have been engraved in folio.

Among the early lithographers who worked in Philadelphia were Frederick Bourquin (1808-1895), who was a native of Switzerland. He was brought to Philadelphia as a boy of nine, and in 1829 was engaged in operating a lithographic press here. He is said to have introduced the process of transferring from steel or copper to stone. E. Ketterlinus established business here in 1842. John Henry Camp (1822-1881) came to Philadelphia in 1840 and finished his trade here. He sent to Europe for the first steam lithographic press about 1850,

although the credit for this enterprise is also given to P. S. Duval. But by 1854, steam presses were the rule in all the large establishments in Philadelphia.

In 1850, there were eleven lithographic establishments in this city. J. T. Bowen, 12 South Broad Street; Frederick Bourquin, 194 Pine Street; Henry Camp, southeast corner of Second and Dock Streets; William Dreser, Chestnut Street near Third; P. S. Duval, Ranstead Place; Norman Friend, 141 Walnut Street; August Koellner, southwest corner of Second and Dock Streets; Frederick Kuhl, rear of 120 South Second Street; William H. Rease, 17 South Fifth Street; Wagner & McGuigan, 116 Chestnut Street, and John S. Watson, southeast corner of Fourth and Walnut Streets.

[*Biblio.*—Joseph O. Pyatt, "Memoir of Albert Newsam" (Phila., 1868) (Portrait); D. McN. Stauffer, "Lithographic Portraits of Albert Newsam," *Penna. Mag. of Hist. and Biog.*, October, 1900, January, 1901; Joseph Jackson, "Bass Otis, America's First Lithographer," *Penna. Mag. of Hist. and Biog.*, October, 1913; "Some Notes Toward a Hist. of Lithography in Phila." (Phila., 1900); Harry T. Peters, "America on Stone" (1931).]

MELISH, JOHN—(1769–1822), geographer, traveller and merchant, was a native of Perthshire, Scotland. Orphaned at an early age he was apprenticed to a Mr. Patterson, a cotton factor in Glasgow. Although he did not matriculate in the University of Glasgow, he was permitted to take the examinations, and is said to have equalled the majority of the regular students. In 1790, he married Miss Isabella Moncrief and was taken into partnership in the Patterson firm. He visited the United States in 1806, travelling through the South on business. At the same time he took many notes with the idea of writing a book on the new Republic. He returned to this country in 1809 and in 1811, settled in Philadelphia, and began to put into shape the notes he had made in this country. In 1812 was published his first work, "Travels in the United States of America, in the Years 1806 and 1807, and 1809, 1810 and 1811." It was in two volumes and, intended to encourage emigration to this country, is said to have been influential in that direction. He had a talent for drawing and drew the eight maps which illustrated his volumes which bear his name as publisher. He is credited with being the first person to engage extensively in map publishing in the United States. He was one of the first to advocate protection and encouragement of American industries. His map publishing house was said to have regularly employed thirty persons in his map publishing business. The Pennsylvania Legislature provided for his large map of the State in 1816. This was drawn largely from data collected by the publisher himself. He published many important maps between 1813 and 1816, some of them appended to his Geographical Descriptions. He made a military and topographical map and atlas of the United States, British Possessions and Florida, in 1813. He died in Philadelphia, December 30, 1822, and although not a Quaker, was buried in the cemetery of the Free Quakers. In 1804, he founded the Glasgow Public Library, by donating two volumes and inducing friends to follow his example.

[*Biblio.*—*The Port Folio*, February, 1813, pp. 114–132].



MITCHELL, SILAS WEIR—(1829-1914), physician, poet, novelist, one of Philadelphia's outstanding men of letters and a physician whose fame was international, was the son of Dr. John Kearsley Mitchell, who was one of the band of American poets in the Thirties as well as a physician and teacher, and his wife who was Sarah Matilda Henry. Doctor Mitchell was born February 15, 1829, in a house on Eighth Street, west side, the second below Locust Street. He entered the College Department of the University of Pennsylvania in 1844, but left on account of illness during the last term of his senior year. He then studied medicine in the Jefferson Medical College, in which his father was a professor, receiving his M. D. degree in 1850. In 1888, the University of Bologna gave him a similar degree. As a young physician he was connected with the Southern Dispensary, and with several hospitals in Philadelphia, and during the Civil War was Sanitary Inspector and Acting Assisting Surgeon, treating injuries and diseases of the nervous system in Turner's Lane Hospital. He was regarded as an authority in the treatment of nervous diseases, and for years maintained an office in London in the summer. His "rest cure," outlined in his work, "Wear and Tear, or Hints for the Overworked," became famous and in Europe was popularly called the "Weir Mitchell treatment." Among his medical treatises and monographs, in all of which he displayed his originality and pioneering spirit, were "Researches on the Venom of the Rattlesnake"; "On Injuries to the Nerves and Their Consequences"; "Fat and Blood, and How to Make Them." In all he wrote more than a hundred papers on toxicology, physiology, and nervous diseases.

Doctor Mitchell's fame was divided by those of his profession who saw in him only the great physician who was an innovator and leader, and a larger, reading public who were charmed with the stories and poems he wrote. He began to display his literary side during the Civil War period, when, for the benefit of the Sanitary Fair (1864), he wrote poems for a child's book, "The Children's Hour"; this was followed in 1866 by another child's book, "The Wonderful Stories of Fuz-Buz the Fly and Mother Graben the Spider." The illustrations in this book suggest that the author was responsible for them. For a long period very little of a literary nature was published by him, and then he began to write novels, "In War Time," "Roland Blake," "Characteristics," "Hugh Wynne," "Adventures of Francois," "The Youth of Washington," "The Red City," "A Venture in 1777." His first published literary effort was his poem, "To a Pole Star," which appeared in the *Nassau Monthly*, 1846. Doctor Mitchell was twice married, first to Mary Middleton, daughter of Alfred Langdon Elwyn; and second, to Mary, daughter of General Thomas Cadwalader. His elder son, Dr. John Kearsley Mitchell, was also a noted physician (1859-1917); and his younger son, Langdon Elwyn Mitchell (1862-...), has gained much fame as a playwright. Doctor Mitchell died in his residence, 1524 Walnut Street, which had been his home for many years, on January 4, 1914.—See FRANKLIN INN CLUB.

[Biblio.—Anna Robeson Burr, "Weir Mitchell—His Life and Letters" (N. Y., 1929).]

NEWSPAPERS, EARLY, IN PHILADELPHIA—The first newspaper published in Philadelphia, and the third to make its appearance in the British North American Colonies, was published December 22, 1719, the day after the second American newspaper was printed in Boston. However, some years were to elapse before there was in Philadelphia anything that could be called journalism. The early newspapers were the product of printers whose idea of news was what foreign notes they could find in foreign journals. Beyond that they were intended mainly to be the vehicle of advertisements.—See ADVERTISING, EARLY. There was no "Writing for the press." The printer composed the few lines of original matter he had the enterprise to use, at the type-case; and "wrote" in type. The early issues of these newspapers are barren of local news excepting such information as the advertisements conveyed. Sometimes this was news, as when we read of a gentleman being robbed at Front and Walnut Streets one night, evidently when returning home from the good fellowship of a tavern meeting.

*The American Weekly Mercury* was started December 22, 1719, by Andrew Bradford, son of William Bradford, who had introduced printing in the Middle Colonies. The younger Bradford was then thirty-three years of age, and had been printing here for seven years. *The Mercury's* imprint carried the notice that it was "Printed by Andrew Bradford, and sold by him and John Copson." In 1721, Copson's name disappeared and in its place was that of "William Bradford in New York." In 1721, Bradford was printing in Second Street, near Market. After Andrew Bradford died, in 1742, his widow, Cornelia, published the paper for a time and then entered into partnership with Isaiah Warner, and the issue for March 1, 1742-43 carried the imprint "Printed by Isaiah Warner and Cornelia Bradford." In October, 1744, Mrs. Bradford resumed sole ownership and published *The Mercury* under her own name until the end of 1746; not long afterward it was discontinued, owing to the success of Franklin's *Pennsylvania Gazette*.

*The Pennsylvania Gazette*, which was started December 24, 1728, by Samuel Keimer, was the second newspaper published in the Middle Colonies. Keimer learned the printing trade in London, and came to Philadelphia in 1723, leaving his wife in England. He was an ingenious person, and, after his fashion, something of a poet. Franklin, fresh from Boston, arrived in the city about the same time Keimer was setting up his printing office, and as the latter was not proficient in the use of the press, he employed the youthful adventurer to help him put in order the old press he had brought from England. Franklin has told us ("Autobiography") that one of the first pieces run off the press was Keimer's elegy on the death of Aquilla Rose, which he did not "write," but "set the lines in type as they flowed from his muse." Although Keimer was said to have been a man of no particular religion, he attempted, in *The Gazette*, by his adoption of the language of the Quakers, to give the impression he was a Friend. This called forth an advertisement in *The Mercury* that he "was not one of the said People or countenanced by them in the aforesaid practices." Keimer had discovered a

convenient method of filling the columns of his newspaper. Evidently lacking the facilities for acquiring foreign newspapers, he contrived to fill the first and second pages of each issue with extracts from "Chamber's Dictionary." When he had published his weekly for nine months with less than a hundred subscribers, he had reprinted the "Dictionary" up to and including the article, *Air* (Thomas, *infra*). Keimer's journal really had a much longer title than the one given here. It was headed *The Universal Instructor in All Arts and Sciences; and Pennsylvania Gazette*. Soon after Franklin had, with Hugh Meredith, opened a printing shop, the former had intended to publish a newspaper. It seems some word of this was carried to Keimer, who anticipated the young printer. Franklin charged George Webb (*q. v.*) with having betrayed the confidence he placed in him. Webb went back to Keimer and it is believed he contributed to *The Gazette* as well as worked as a printer.

Franklin watched Keimer's paper and realized that it would not succeed, so after it had reached its fortieth number, Franklin and Meredith acquired the property, and immediately reduced its title to *The Pennsylvania Gazette*. He brightened up the paper with some original thoughts of his own. It gained in reputation but the circulation of Bradford's *Mercury* still exceeded it in size, because Bradford was postmaster of Philadelphia. Therefore, Franklin set out to drag that office from Andrew Bradford, and when he did receive the appointment, in 1733, he treated *The Mercury* as Bradford had treated his *Gazette*, and refused to carry it. In May, 1732, Meredith retired from the firm, and Franklin continued to publish *The Gazette* alone. The size of the paper was changed several times, and it changed owners many times until it finally passed out of sight in 1824, having been suspended for a short time in 1815. Franklin also printed the first newspaper in the German language. This was the *Philadelphische Zeitung*, issued May 6, 1732, for L. Timothee. Two numbers were issued. In 1739, Christopher Saur, who had become a printer, in Germantown, started his German "newspaper," which had a very long title, and really was begun as a quarterly. Later it became a monthly; was enlarged in 1741, and in 1748 was issued fortnightly. Its name translated was, *Reports or a Collection of Important News from the Kingdom of Nature and of the Church*. In 1751, it had four thousand subscribers, probably more than any other publication in America at the time.

William Bradford, the grandson of the first Pennsylvania printer, began to publish his weekly, *The Pennsylvania Journal and Weekly Advertiser*, December 2, 1742. It became a very influential newspaper, and being on the side of the Patriots during the Revolution, it was forced to suspend for a time. From July, 1774, to October, 1775, it carried a device on its title that has become historic. This was a crude engraving of a divided snake—in thirteen pieces, to represent the Colonies—and the words "Unite or Die." Just before the Stamp Act was to become operative, Bradford printed a skull and cross-bones at the head of his paper for October 31, 1765. The paper was ornamented with turned rules, and the words "Expiring: In Hopes of a Resurrection to Life Again." It presented a funereal aspect, indicative of its suspension.



One of the liveliest of the newspapers published in Philadelphia during the Colonial period was William Goddard's (q. v.) *The Pennsylvania Chronicle and Universal Advertiser*, the first number of which appeared January 6, 1767. Joseph Galloway and Thomas Wharton were Goddard's silent partners, but the publisher rebelled at their interference, and in 1770 they separated. *The Chronicle* was published until February, 1773.—See JOHN DICKINSON.

*The Pennsylvania Packet, or the General Advertiser*, which was started as a weekly by John Dunlap, in November, 1771, was destined to become another landmark in journalism in this country. Through amalgamations and mergers with other papers until its identity is now entirely lost, it may be said to still survive. The subscribers of today's *Public Ledger* do not realize that it would be entirely legitimate to date that paper's founding back to 1771, although the *Ledger* was not established until 1836. *The Packet* was not suspended when the British marched upon Philadelphia, but Dunlap, between September, 1777, and July, 1778, published his paper at Lancaster. He signaled his return to Philadelphia by issuing his paper three times a week, following the course taken by Towne with his *Evening Post*. In 1780, it was published twice a week. In 1783, David C. Claypoole became publisher, and published his paper three times a week. On September 21, 1784, *The Packet* became a daily newspaper, published by Dunlap and Claypoole. It was the first daily newspaper to be published in this country. For the following sixteen years there were changes of publishers, but in 1800, Claypoole sold it to Zachariah Poulson, who continued it as *Poulson's American Daily Advertiser* until December 28, 1839, when its subscription list was transferred to the owners of *The North American*, which had been inaugurated by a party of gentlemen, who launched it as a high-toned, and moral daily, on March 26, 1839. *The North American*, which had been owned by Thomas B. Wanamaker and his estate since 1899, was sold by the estate to the Curtis-Martin Newspapers, Inc., in 1926, being merged into the *Public Ledger*.

James Humphreys, Jr., started a weekly newspaper, *The Pennsylvania Ledger*, January 28, 1775, but as he tried to be impartial, he suited neither patriots nor loyalists, and in November, 1776, discontinued it. However, when the British took possession of the city, Humphreys was back in town, republishing his *Ledger*, which gave a clue to the character of his vaunted impartiality.

About the same time Humphreys started his paper, Benjamin Towne began the publication of the first evening newspaper in Philadelphia, and third in this country. This little quarto sheet was issued three times a week—Tuesday, Thursday and Saturday, and was first published January 24, 1775. It was called *The Pennsylvania Evening Post*, and had the historic distinction of being the first to print the Declaration of Independence. Towne also tried and with more success than Humphreys to carry water on both shoulders. He remained in Philadelphia when the British entered the city, and during the occupation by the King's troops, Towne's paper was Loyalist. When the British left the city, Towne remained just where he was, and his paper became Patriot again. He

was proscribed by Pennsylvania law, but continued *The Post* in the people's interest until 1782. Towne died in 1793. Doctor Witherspoon compelled him to sign a recantation of his doings during the British occupation.

In 1775, another weekly newspaper made its appearance, but had a very short life. This was Story and Humphrey's *Pennsylvania Mercury and Universal Advertiser*. It was first published in April of that year, but was discontinued in December, when the printers' shop was consumed by fire.

Looking over a long period the mortality of newspapers seems to be considerable, and during the last century alone, even the very names of newspapers which have been published and then passed onto the realm of history would be too long to be included here. To complete the list to the end of the eighteenth century, other newspapers known to have been published here may be indicated, mainly, from Thomas's "History of Printing."

Thomas (*infra*) mentions that Joseph Crellius in November, 1743, was publishing his German weekly, *The High Dutch Pennsylvania Journal*. In 1748, Godhart Armbruster began the publication of a fortnightly newspaper in German, called *Die Zeitung*. The Rev. Dr. William Smith, provost of the College of Philadelphia, was the editor, and got himself into trouble with the Assembly by publishing a translation of William Moore's "Humble Address" to the Governor, which had given offence to the Assembly. Armbruster's paper was continued until 1779.

In 1762, Henry Miller published a weekly in German, named *Der Wochentliche Philadelphische Staatsbote*. In 1775, it was issued twice a week, and known as *Henrich Miller's Pennsylvanischer Staatsbote*. It was suspended while the British occupied Philadelphia. In 1779, it was published by Steiner and Cist, and by others continued until 1812.

Doctor Mease, in his "Picture of Philadelphia in 1811," lists the newspapers then being published here. These were: Poulson's *American Daily Advertiser*; Duane's *Aurora*, first published in 1790 (See BACHE, BENJ. FRANKLIN); Thomas Bradford's *True American*, first published in 1797; William McCorkle's *Freeman's Journal*, first published in 1804; all of them morning newspapers; McCorkle's and Duane's papers being issued three times a week, and the others daily.

The evening papers in that year were Samuel Relf's *Philadelphia Gazette*, first published in 1788; Bronson's *Gazette of the United States*, started by John Fenno in 1789; William Jackson's *Political and Commercial Register*, started in 1804; and John Binns' *Democratic Press*, first published in 1807. Of these Binns' paper appeared three times a week; Bronson's, twice a week, and the others daily.

The weekly newspapers then comprised Hall & Pierie's *Pennsylvania Gazette* (Franklin's old paper); and Duane and Binns each issued weekly editions, and German weeklies were published by Conrad Gentler and John Geyer.

Of the present daily newspapers, nearly all of them have histories of merging of other newspapers, each of which has had a fairly long and interesting career, much too complicated to be treated here in detail.

The *Public Ledger*, by virtue of its absorption of the *North American*, may lay claim to the greatest age. The *Ledger* was first published on March 25, 1836, by three New York printers, William M. Swain, Arunah S. Abell and Azariah H. Simmons. They had intended to call their paper *The Times*, but somehow it became *Public Ledger* when it first appeared. A week later it absorbed William L. Drane's little daily, *Daily Transcript*, which its owner had made two unsuccessful attempts to establish; first in September, 1835, and again in February, 1836. He sold out to the young publishers, and accepted a job in their press room. The *Ledger* was a progressive little newspaper, the first to establish a pony express, one of the first to use the magnetic telegraph to receive its news, and it was on April 9, 1847, printed on the first rotary press ever built. It was bought by George W. Childs, Anthony J. Drexel and Francis Drexel, December 3, 1864. In 1902, the Drexel estate sold it to Adolph S. Ochs, and in January, 1913, it was purchased by Cyrus H. K. Curtis. Since 1925 it has been published by the Curtis-Martin Newspapers. In 1914, the first evening edition was issued. In June, 1918, the *Evening Telegraph* (established in 1863) was absorbed, and soon afterward *The Press* (established, 1857) was purchased and included; and in 1925, *The North American* was absorbed.

The *Philadelphia Inquirer* was first issued as a morning newspaper June 1, 1829, by John R. Walker, under the name, *Pennsylvania Inquirer*. It had been the successor of a weekly paper called *The Album* (established in 1826). When Jesper Harding purchased the *Inquirer*, he also purchased Binns' *Democratic Press* (established in 1807). In 1830, *The Morning Journal*, only recently started, was taken into the *Inquirer*; in 1834, the *Daily Courier* (established, 1828) was added to the fold; in 1842, the *National Gazette* (established, 1820) was absorbed. In 1930, the *Inquirer* was purchased from the Elverson estate by the Curtis-Martin Newspapers.

The *Evening Bulletin* achieved respectable age almost as soon as it appeared. It was first published April 10, 1847, by Alexander Cummings, who was publisher of Neal's *Saturday Gazette*, and issued as a specimen of what a bright, newsy afternoon newspaper should be. It had a descriptive rather than a brief title, being headed, *Cummings' Evening Telegraphic Bulletin*. Volume I, Number 1, appeared April 12, 1847, and the following day the *Bulletin* appeared as "Vol. XXXI—New Series, No. 2." This paradox is explained by the fact that in the interim the publisher had purchased the list of subscribers of the *American Sentinel*, which was begun in 1816. In 1856, the name was changed to *Daily Evening Bulletin*; and shortly afterward to *Philadelphia Evening Bulletin*. On June 1, 1895, the property was purchased by a newly organized Bulletin company, of which William L. McLean was president. Under Mr. McLean's control the *Bulletin* has gained one of the largest daily circulations in this country.

The *Philadelphia Record* was started May 14, 1870, by William J. Swain, son of the principal founder of the *Ledger*. Its original appearance was as much a duplicate of the *Ledger's* makeup as was possible to be obtained. It was called *Public Record*, and a great deal of money was spent in the effort to compete with



the *Ledger*. It was published for one cent, while the *Ledger* had raised its price to two cents, or ten cents a week, after Mr. Childs had taken hold of it. The *Record* could not be made to pay at the price which was much less than the cost of the white paper upon which it was printed. In 1877, the paper was purchased by William M. Singerly, and then became *The Record*. After the death of Mr. Singerly it passed into the Wanamaker control and after the death of John Wanamaker the paper was sold to its present owners, chief of whom is David M. Stern.—See ADVERTISING; GEORGE W. CHILDS; MAGAZINES; ANDREW BRADFORD; WILLIAM GODDARD; ELEAZER OSWALD; MATHEW CAREY; WILLIAM DUANE; BACHE.

[Biblio.—For the Colonial newspapers, Isaiah Thomas, "History of Printing in America," Rev. Ed. (Albany, 1874); William McCulloch, "Additions to Thomas's Hist. of Printing," *Proc. Amer. Antiquarian Soc.*, Vol. 31, New Ser., pt. I, April, 1921; Eugene H. Munday, "The Press of Philadelphia in 1870," *The Proof-Sheet*, 1870-72; J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884), Vol. III, Chap. LVIII.]

**NORTHERN LIBERTIES**—One of the original townships in Philadelphia County. The Liberties was a term or name applied by William Penn to a certain tract of land lying north and west of the city. It contained what was called "The liberty land or free lots," because the proprietaries gave to the first purchasers of ground in the colony, according to the extent of their purchase, a portion of the land within those limits free of price. The original idea of Penn was to lay out a great town of 10,000 acres; but when the commissioners came to survey this space of ground it was found somewhat difficult, and when Penn arrived, in 1682, he determined to divide the great town into two parts, one to be called the City and the other the Liberties. The city contained about 1,820 acres. The Liberties extended north of Vine Street to the mouth of Cohoquinque Creek, or Pegg's Run, and up the same so as to go round the lands of Jurian Hartsfelder, which had already been granted away before Penn came to the colony. There were also Swedish, Dutch and English grants of land made before Penn came to be the proprietary that had to be respected, so that the liberty lands were very irregular in their boundaries, and ran by various courses along the Cohocksink, Wissinoming, Tacony, Wingohocking and other streams, and Germantown and Bristol Townships, to the Schuylkill, and over the same and out to Cobb's Creek, and down the same and along the west side of the Schuylkill to a point opposite Vine Street, at the north city line, and along the same to the place of the beginning. This survey was made in 1682, and the Liberties contained, on the east side of the Schuylkill, 9,161 acres 3 q. 3 p.; west side, 7,074 acres 2 q. 17 p.; total, 16,236 acres 1 q. 20 p. These liberty lands on the east side of the Schuylkill became a township nearly from the time of survey, and were called the Northern Liberties, while the Western Liberties, beyond the Schuylkill, became a portion of the Township of Blockley. The territory between the Delaware and Schuylkill was subsequently divided; the western part was called Penn Township, and the eastern part was sometimes called the Unincor-

porated Northern Liberties. Whenever so spoken of, the reference was to that portion of the township which had not been taken up by the formation of districts, and by the time of consolidation the area of the township was very small, the districts of Northern Liberties, Spring Garden, Kensington, Penn, Richmond, and the Township of Penn and the boroughs of Aramingo and Bridesburg, having been carved out of it. In 1854, when the city and county were consolidated, the township or Unincorporated Northern Liberties was the space of land north of Kensington, west of Richmond, and Armingo, and a portion of Frankford, south of a portion of Oxford and Bristol Townships, and east of Penn Township. A part of it was west of the Frankford Road, and all of it was east of the Germantown Road.

**NORTHERN LIBERTIES DISTRICT**—A portion of the Township of the Northern Liberties, was first the object of particular care by Act of Assembly of March 9, 1771, which provided for the appointment of persons to regulate streets, direction of buildings, etc. By Act of March 30, 1791, the inhabitants of that portion of the Northern Liberties between Vine Street and Pegg's Run and the middle of Fourth Street and the Delaware River were empowered to elect three commissioners to lay taxes for the purpose of lighting, watching and establishing pumps within those bounds. On March 28, 1803, the legislature passed an act to incorporate that part of the Township of the Northern Liberties lying between the west side of Sixth Street and the Delaware River and between Vine Street and Cohocksink Creek. In 1819, the boundary was changed to the middle of Sixth Street, and the northern boundary was fixed at the middle of Cohocksink Creek. By the same act of corporation was created by the name, style and title of "the Commissioners and Inhabitants of the Incorporated District of the Northern Liberties." Under the Consolidation Law this district ceased to exist in 1854, and became a part of Philadelphia. The Northern Liberties was principally composed of a tract of land originally called Hartsfield. This was a title given in a patent and some maps to the ground granted March 25, 1676, to Jurian Hartsfelder. It included all the ground bounded by the Delaware between Cohoquinoque (Pegg's Run) and the Cohocksink Creeks, and extended westward about as far as the line of Ridge Road. In the tract was nearly the whole of the ground afterward the Northern Liberties, and a portion of Spring Garden and Penn Districts. Hartsfelder sold a portion of this property in 1679-80 to Hannah Salter, and another portion to Daniel Pegg in 1688-89, he having previously bought Hannah Salter's interest. William Penn patented the whole Hartsfield tract to Daniel Pegg in 1689.

**NUMISMATIC AND ANTIQUARIAN SOCIETY**—1300 Locust Street. Organized, 1857. The object of the Society is to encourage and promote numismatic science and antiquarian research. Its library, consisting of 4,200 volumes, is housed in the building of The Historical Society of Pennsylvania, 1300 Locust

Street. Its permanent collection of coins, medals and tokens is on exhibition at Memorial Hall, Fairmount Park, and includes many European medals struck off during the World War. The Society issues a volume of proceedings every three years.

**NURSES' TRAINING SCHOOLS**—The first training school for nurses in this city was established in the Woman's Hospital, on North College Avenue, in 1876. Four years earlier, the New England Hospital for Women, in Boston, had established such a School, and in 1875, the Bellevue Training School, New York City, graduated its first class. While all these training schools were great advances in the science of training nurses, they were not so advanced as was the Nurses' Training School, which was founded at the Philadelphia General Hospital, in 1884. Its beginning was not as satisfactory as was desired, but through the efforts of George W. Childs, and Anthony J. Drexel, Miss Alice Fisher, who had held several important positions in training in Oxford, and Birmingham, England, was secured to organize the School on a modern plan. Miss Fisher brought with her as Assistant Superintendent, Miss Edith Horner, who had been associated with her in several English hospitals. She took charge in July of that year (1884), and the School immediately made progress. By the time Miss Fisher died, four years later, the nurses' training school had made history, and was the leading institution of its kind in this country.

**NYA VASA**—A settlement by the Swedes on the west side of the Schuylkill River, about opposite the present Girard Point.

**SATIRES**—In 1904, the Philobiblon Club reprinted the very rare satire entitled "A Fragment of the Chronicles of Nathan Ben Saddi," which in the original copies, only two of which are known, give the place of publication as "Constantinople," and the date, "in the year of the Vulgar Aera, 5707." Governor Pennypacker, who wrote the introductory note to the facsimile reproduction, attributes the pamphlet to the press of James Chattin, and gives the year as 1758. The satire is political, and among the characters introduced: Isaac Norris as "Isaac the Judge"; Benjamin Franklin as "Adonis"; Daniel Roberdeau as "Daniel the Ethiopian"; Nathaniel Grubb, of Chester County, as "Gruban"; Thomas Leech as "Shiptol"; John Hughes, who later was appointed Collector of the Stamp Duties, as "Hughall, the son of Gomarg"; William Masters as "Masterol of the Suburbs"; George Ashbridge, of Chester County, as "Asber, the son of Amittai"; John Douglass, of Lancaster County, as "Tochal, the son of Stentor"; Isaac Wayne, of Chester County, as "Wanereth"; Edward Kelley, doorkeeper of the House, as "Kerak"; Joshua Ash, of Chester County, as "Asa, the butcher"; Richard Pearne, as "Peronal, the Beastly"; Dr. William Smith as "Shimei, a Rabbi"; William Moore, of Moore Hall, as "Morat, the son of Ahimiaz." Governor Pennypacker observed that "the literary merit of the *Chronicle* and the art with which the barren tree is described in the last chapter were for



the time when they were written remarkable, and excelled anything of a like kind up to that period produced in the American Colonies." No one has ventured to suggest the identity of the anonymous author, although why the name of David James Dove (*q. v.*) has escaped that distinction passes understanding.

WHITTIER, JOHN GREENLEAF, IN PHILADELPHIA—The poet Whittier (1807–1892) was a resident of Philadelphia for about two years—1838–1840—while he was editor of *The Pennsylvania Freeman*, but, as he boarded or lodged with friends, or where the cost was small, his name never appeared in a Philadelphia Directory. He seems to have first come to this city, in 1833, when the Anti-Slavery Society was founded, in the institution of which organization he took an interesting part although he made no speeches. Indeed, while he was regarded as one of the most energetic Anti-Slavery men and workers for the cause until he had made himself ill, he never made a speech, probably because he had a heart affection which prevented him from exercising as vigorously as speech-making would demand. While he began life on a New England farm, he was only twenty-one when he became editor of a Boston publication, and the following year became editor of the *New England Review*, at Hartford, Conn., only to resign on account of ill health in 1832. In 1833, he came to Philadelphia as a delegate to the Anti-Slavery Convention which was held in the Adelphi Building, on Fifth Street, west side, below Walnut, on June 9th, and was immediately elected one of the two secretaries. The slogan of the convention was "Immediate, Not Gradual Emancipation," and in this proposition Whittier entered with his whole heart. After that Whittier returned home and for two years 1835 and 1836—represented his district in the Massachusetts Legislature. In 1837, Benjamin Lundy, who had published an Abolitionist journal in Baltimore, came to Philadelphia and established *The National Enquirer*, a weekly devoted to the same cause, but he had been long in the service and was believed to be too much of a Pacifist to suit the aggressive camp of Abolitionists, so Whittier, who had been secretary of the American Anti-Slavery Society, was induced to come to Philadelphia and take up the work. His appearance here was signalized by changing the name of the weekly, which was published at 223 Arch Street, which was on the north side of the street, between Sixth and Seventh Streets, the second building west of the Arch Street Theatre, and later numbered 619.

The first number of *The Pennsylvania Freeman*, which was published by the Eastern District Committee of the Anti-Slavery Society of Philadelphia, was issued on Thursday, March 15, 1838. In his salutatory editorial Whittier paid tribute to the years his predecessor, Lundy, had valiantly carried on the work. It was not long afterward that Pennsylvania Hall (*q. v.*) was opened, and into it Whittier had moved his secretarial office. A mob attacked the building on May 14th, and on May 17th set the new building on fire after wrecking its interior. Whittier, who had been warned of the danger, donned a gray wig and wearing

an old duster, entered his office and tried to save something from the wreck, but barely escaped unhurt, for his office was wrecked. Whittier attended the meetings held to dedicate the Hall, on May 14th, and on the following day, an "Address" (political) by the poet was read by Charles C. Burleigh, for Whittier would not even attempt to read his ode. When the volume containing the proceedings, etc., was published, under the title, "History of Pennsylvania Hall, which was Destroyed by a Mob," a few months later some of the copies contained the first published portrait of Whittier, then a man of thirty-one. Whittier brought out his second volume of poems while residing in this city. This was merely entitled "Poems," and was published by Joseph Healy. It was dedicated to Henry B. Stanton, and consisted principally of Anti-Slavery poems, among them his Pennsylvania Hall "Address." His hard work here rapidly told upon his health, and, as his family had moved to Amesbury, Mass., he made several extended visits with them. He continued as editor of the *Freeman* until February 20, 1840, when he published his valedictory. A physician had warned him that he must retire to his New England home, and rest from his labors, or die within a year.

[Biblio.—T. W. Higginson, "John Greenleaf Whittier," English Men of Letters Series (N. Y., 1902); George Rice Carpenter, "John Greenleaf Whittier," American Men of Letters Series (Bost., 1903); *Old South Leaflets*, No. 81, J. G. Whittier, "Anti-Slavery Convention, 1833" (Bost., 1897).]

# ERRATA

## VOLUME I

- Page 81, fifth line from top, read "Mischianza," instead of "Meschianza."
- Page 96, fifth line from top, read "306 Chestnut Street," instead of "304 Chestnut Street."
- Page 97, seventh line from top, read "Graff's House," instead of "Greaves House."
- Page 156, seventh line from top, read "Tench Francis," instead of "Tenth Francis."
- Page 160, ninth line from bottom, for "1778" read "1788."
- Page 160, fifteenth line from top, read "Peller," instead of "Pelter."
- Page 163, eighth line from top, read "Jeremiah Paul, Jr.," instead of "Jeremiah Paul."
- Page 163, ninth line from top, read "Henry Rutter," instead of "Rutter."
- Page 167, twelfth line from bottom, for "1817" read "1812."
- Page 196, seventeenth line from top, read "Adeler," instead of "Adelar."
- Page 198, thirteenth line from bottom, read "(1638-1716)," instead of "(1645-1715)."
- Page 198, eighth line from bottom, read "(1825-1909)," instead of "(1825-1912)."
- Page 199, eighth line from bottom, read "1839," instead of "1849."
- Page 202, tenth line from bottom, read "Libbert," instead of "Leibert."
- Page 209, fourth line from bottom, read "Congress," instead of "Coopers."
- Page 271, twentieth line from bottom, read "adapted," instead of "adopted."

## VOLUME II

- Page 355, twelfth line from top, read "James P. Malcolm," for "James B. Malcolm."
- Page 358, eleventh line from top, read "Francis Hopkinson," instead of "Edward Hopkinson."
- Page 445, fourteenth line from bottom, read "county," instead of "country."
- Page 480, eleventh line from top, read "and," instead of "cend."
- Page 500, fourth line from top, read "Chestnut" for "Sixteenth."
- Page 504, bottom line, read "Abraham Woodside," instead of "John A. Woodside."
- Page 505, second line from top, read "Cornelius Matthews of New York," instead of "Robert Montgomery Bird, novelist."
- Page 546, seventeenth line from top, read "Daughters and Sons of Toil," instead of "Daughters and Sons Toil."



Page 568, fourth line from bottom, read "Duyckinck," instead of "Duyknick."

Page 628, twenty-second line from bottom, read "1897," instead of "1899."

Page 630, right hand column, sixteenth line from top, read "1,910" for "910."

Page 631, thirteenth line from top, read "Espy," instead of "Espey."

Page 631, eighth and fourth lines from bottom, read "Espy," instead of "Espey."

## VOLUME III

Page 671, twenty-second line from top, read "Janson," instead of "Jansen."

Page 688, twenty-fifth line from top, read "manuscript," instead of "manuscripts."

Page 699, eighth line from bottom, read "into," instead of "with."

Page 712, nineteenth line from bottom, read "Diackery," instead of "Drackerry."

Page 740, after paragraph beginning "1839," insert "1840—'A New Picture of Philadelphia, with a Plan of the City and Map of Its Environs,' by H. S. Tanner."

Page 744, in second line under portrait, read "*Lady's Book*," instead of "*Lady's Magazine*."

Page 760, tenth line from bottom, after the name, George O. Seilhamer, insert "(1839-1916)."

Page 811, sixth line from bottom, read "GARDEN," instead of "HALL."



















